

**Translators as Gatekeepers: Gender/Race
Issues in Three Taiwan Translations of *The
Color Purple***

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Tzu-yi Elaine Lee

School of Modern Languages,

Newcastle University

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Abstract

Translation is regarded as a constrained activity (Boase-Beier & Holman, 1999: 7). During the process of translation, there are inevitably factors that influence the translator. However, the factors influencing Taiwanese translators have rarely been investigated in translation studies. This is especially so of the time in the late 1980s when society, culture, and politics were in rapid transition. This study sets out to investigate potentially influential factors operating on Taiwanese translators during the translation process by considering three translations focusing on gender and race issues in the novel *The Color Purple*. Three versions were translated into Chinese in the same year, 1986. Such a rare occurrence gives us the opportunity to examine how these potentially influential factors, particularly the ones from the wider social context, affected each translation, and to draw wider implications for how translators tackled issues of gender and race in a socially sensitive context.

The study adopts and modifies Chesterman's causal model (1992) as the theoretical framework; the study also uses Leuven-Zwart's transeme model (1989) and the concept of critical discourse analysis to investigate semantic shifts and ideological concerns in the gender and race issues in the three Taiwanese versions. Interviews are used to provide additional data. Our findings suggest that each translator, while tackling ideologies of anti-sexism and anti-racism in the original text, was influenced by individual factors, leading to divergent re-presentations. Nonetheless, rather than simply being influenced and conditioned, these variables to some extent empowered the translators to push the boundary of the prevailing attitudes in their translations. The translators' decisions on linguistic items, therefore, became their distinctive, personal responses to the target society, the translation field and the original.

Table of Content

Acknowledgement.....	I
Abstract.....	II
Table of Content.....	III
Chapter I Introduction	1
1.1 Aims and objectives	2
1.2 Defining terms	4
1.3 Research Methodology	7
1.4 Structure of the study	7
Chapter 2 Literature Review.....	9
2.0 Preamble.....	9
2.1 Translation and manipulation	10
2.1.1 Social acceptance	11
2.1.2 Political censorship and social taboo	13
2.2 The translation field	16
2.2.1 Power hierarchy	17
2.2.2 A translator's habitus	20
2.3 Translation and ideology	21
2.4 Translation and Gender	24
2.5 Translating cultures.....	27
2.6 Translating language varieties	29
2.7 Concluding remarks	32
Chapter 3 Source and Target Background.....	33
3.0 Preamble.....	33
SECTION I: SOURCE BACKGROUND	34
3.1 A brief introduction to African-American literature	34
3.2 Introducing the author.....	35
3.3 Introducing the novel	36
3.4 Source text background.....	38
3.5 The gender issues.....	40
3.6 The racial issues.....	43
SECTION II: TARGET BACKGROUND	46
3.7 Target socio-political milieu.....	46
3.8 The development of woman's liberation.....	49
3.9 Taboo issues.....	50
3.10 Homosexuality.....	51
3.12 Concluding remarks	52
Chapter 4 Methodology.....	54

4.0 Preamble.....	54
4.1 Pilot study.....	55
4.2 The model of causality	56
4.2.1 The modified causality model.....	59
4.3 Modified transeme model and critical discourse analysis	61
4.4 Interviews and personal communications	65
4.4.1 Interview questions	65
4.4.2 Note on translators and publishers	68
4.4.2.1 Zhang Hui-qien.....	68
4.4.2.2 Shih Ji-qing	69
4.4.2.3 Lan Zu-wei.....	69
4.5 Translation examples: selection and text analysis procedure.....	70
Chapter 5 Gender Issues: Paratextuality and Text Analysis	72
5.0 Preamble.....	72
5.1 Paratext.....	73
5.1.1 Zhang's version.....	73
5.1.2 Shih's version.....	75
5.1.3 Lan's version.....	79
5.2 Text analysis: gender issues	82
5.2.1 Sexual coercion.....	83
5.2.2 A brave confession	86
5.2.3 Male double standards.....	90
5.2.4 Male objectification.....	92
5.2.5 A forced marriage	94
5.2.6 Sexual objectification	96
5.2.7 Physical violence.....	98
5.2.8 Finding a voice.....	101
5.2.9 Extramarital affairs.....	104
5.2.10 Sexual awareness.....	107
5.2.11 Lesbian sexual desire.....	110
5.2.12 Celie's self-exploration.....	111
5.2.13 Same-sex sexuality.....	115
5.2.14 The assertive declaration	118
5.2.15 Summary.....	120
5.3 Concluding remarks.....	122
Chapter 6 Text Analysis: The Race Issues.....	123
6.0 Preamble.....	123
6.1 Paratext.....	124

6.2 Text analysis.....	126
6.2.1 Racial issues in a Southern American community.....	126
6.2.1.1 Black women's fate.....	127
6.2.1.2 Sophia's rebuttal.....	128
6.2.1.3 Alphoso's bribery.....	130
6.2.2 Racial segregation.....	134
6.2.3 Racial issues in Africa.....	136
6.2.3.1 The European deprivation.....	136
6.2.3.2 White colonisation.....	140
6.2.3.3 Group identity.....	143
6.3 Summary.....	145
6.4 Concluding remarks.....	146
Chapter 7 Discussion.....	147
7.0 Preamble.....	147
7.1 Research aims.....	148
7.2 What influenced the three translators during the translation?.....	148
7.2.1 Translating in a target culture that is undergoing social and ideological transition.....	149
7.2.1.1 Zhang's version.....	150
7.2.1.2 Shih's version.....	151
7.2.1.3 Lan's version.....	152
7.2.2 Factors relating to the wider translation production field.....	152
7.2.3 Translators' personal factors.....	158
7.2.3.1 Gender ideologies in three versions.....	158
7.2.3.2 Race ideologies in three versions.....	162
7.2.3.3 Translator's gender.....	164
7.3 Concluding remarks.....	166
Chapter 8 Conclusion.....	168
8.1 Overview of the research project.....	169
8.2 Methodological evaluation.....	174
8.3 Implications for translator training.....	175
8.4 Future Research Recommendations.....	175
8.5 Envoi.....	176
Bibliography.....	177
Appendix A (Interviewing Mai).....	197
Appendix B (Interviewing Shih).....	206
Appendix C (Interviewing Lan).....	211

Chapter I Introduction

Translation is regarded as a constrained activity (Holman & Boase-Beier, 1999: 7; Alvarez & Vidal, 1996: 2). Original writers are constrained by all manner of factors such as political censorship, social customs, conventional poetic and linguistic styles. Similarly, translators are restricted by their source texts, and by constraints in the receptor context within which the target language exists. Such limitations and constraints may influence each translator's decisions in translation.

As translators read the original and (re)write it, they become intermediaries between the source and target cultures¹. Each translator, having her/his own distinctive viewpoints, may be expected to translate the source text in a particular and individual way; yet the personal perception and attitudes of each are often connected with social values and other external factors arising from the receptor context, and these may become a source of influence in the process of translation. If their translations are closely investigated, it may be relatively easy to identify traces of such influences in the translators' works.

The novel *The Color Purple*, published in 1982, won the Pulitzer Prize and the American Book Award for Fiction and attracted considerable attention all over the world. Since then, the author, Alice Walker, has been regarded as a spokeswoman for black people, especially black women (Harris, 1984). The novel illustrates the developing feminist ideologies of a black girl suffering under male oppression and exploitation, who finally gains confidence and her independence from men. Additionally, racial conflicts are subtly interwoven into the gender issues as the story unfolds.

¹ Here the term 'culture' follows a general definition given in the Merriam-Webster Online Dictionary as the customary beliefs, social forms and material traits shared by people in a place or time.

The novel has been translated three times in Taiwan.² They were all published in the same year, 1986, a notable year for a number of reasons. This was during the last years of Martial Law³ in Taiwan, when the target society was undergoing a process of social upheaval, creating a dynamic context for the presentation of the three translations. Moreover, at a time when old and new values were clashing with particular intensity in Taiwanese society, these changes may have challenged the translators' individual values and attitudes, leading to responses that were likely to be reflected in their translations. Furthermore, the gender and race issues described in the original may have meant that particular factors, other than those arising from the target context, could directly or indirectly influence each translator's selection of lexical items in the translation, an effect which the researcher will investigate.

1.1 Aims and objectives

The original idea of this study was not to produce a static list of potential variables in the target context by which a translator might have been influenced in the process of translating, but rather to use them as a starting point to explore the course each translator took in interacting with the source text through the series of negotiations, challenges and compromises with the constraints and limitations they may have faced. Little attention has been paid to factors affecting Taiwanese translators in the process of translation during the 1980s, especially when they handled gender and race issues, which is the research gap in translation studies this study tries to fill. By identifying

² There were actually another three Chinese versions of the novel *The Color Purple* published in Mainland China from 1986-88. The current researcher decided to restrict this study to consideration of the Taiwanese versions.

³ The Kuomintang (KMT) government, retreating from Mainland China to Taiwan, imposed Martial Law in 1948 to suppress any Communist or pro-democratic activities. Martial Law was not lifted until 1987.

these potential influential variables, we may be able to get a picture of the conditions each translator worked under, and how each responded individually to the gender and race issues in the source text while their target context was undergoing a period of major upheaval.

The study starts with questions about how and to what extent gender and race issues have been re-presented, that is, to present the original to Taiwanese readers by translation. How did these Taiwanese translators translate the feminist ideologies and racial conflicts with which their target readerships may not have been familiar? Was any specific topic handled differently by the three translators? If so, why was this topic translated differently from the others? Did any specific factors contribute to these differences in the translations? And to what extent did these factors affect each translator while handling gender and race issues? These are the questions that this study sets out to answer.

The underlying assumption in this research project is that there are factors that affect or influence each translator in the course of translation. It is contended that these factors, to a varying degree, affected each translator's thinking, leading to divergent re-presentations of gender and race issues of the original. This being so, each translation naturally becomes the most appropriate site to explore the factors that may be exerting an influence during the translation process. The working objectives can thus be listed as follows,

- To investigate how and to what extent topics in gender and race issues of the source text were translated differently amongst the three versions.
- To seek and suggest any specific reasons, external, internal, or both, influencing the translators and their decisions when translating these topics.

1.2 Defining terms

In this study we look at issues of gender and race re-presented in three Taiwanese translations; it is thus necessary to define some relevant terms to allow for their precise use in the sections that follow. The term 'gender' is a structure of social relations within which individuals and groups act, but it is also of a particular kind of social structure that involves a relationship with bodies (Connell, 2002: 9). Common definition of gender, according to Connell (2002: 9), is often connected to the bodily difference of male from male which is sometimes misleading since it ignores the aspect of one's biological being interacting with the social environment. Highlighting the differences amongst men and amongst females, nowadays the notion of gender is often discussed and defined based on masculinity and femininity. Importantly, the definition and perception of gender can differ from one culture to another.

With the definition given above, in gender studies, gender relations start with a set of relationships that connect and divide individuals, groups and organisations (Ghaill & Haywood, 2007: 9) in the society. Different gender relationships, such as dominance, subordination, antagonism, or solidarity can occur through social discourse in everyday life, sometimes leading to subjective identity formation. In other words, gender relations are constantly enacted by different forms of power (Connell, 2002: 54). Such definitions are especially reflected by the protagonist's gender relations in the novel *The Color Purple*, when we examine her developing feminine role in family settings in the face of patriarchal dominance. Being objectified sexually by men, gender relations for the protagonist serve as bondage which forces her into subordination. Nonetheless, by breaking and subverting patriarchal heterosexuality the protagonist is able to rewrite her story from a feminist

perspective; her female and gender identities begin to develop while confronting male dominance, as described in the three translations.

Sex, on the other hand, refers to the biological fact of differences in the male and female (Connell, 2002: 33). We come to learn our gender roles by our biological sex in society through socialisation, interaction with social structures, norms and expectations (Alsop et al, 2002: 66). In addition, sexuality is defined here as a state of being sexual or the condition of having sex. The mention of sex or sexuality is taboo in a number of cultures, along with terms regarding bodily fluids, defecation or religious rituals. The term 'taboo' can be manifested in two ways: the linguistic taboo forbids mentioning a word or subject in a given society (Wheeler, 2009), while the behavioural one bans detailed descriptions of subjects such as those mentioned above. In literary terms, the use of tabooed material in the novel *The Color Purple*, in respect of partial or explicit descriptions of sex acts and sexuality, is presumably for it to confront readers with the consequences of male and female power imbalance in terms of patriarchy as violence. This may enable the writer to explore the permissible boundaries of transgression in the given society by drawing the attention of the target readers to the story's plot, e.g. regarding the protagonist's developing gender awareness.

Another important issue to be discussed in this project is associated with race and ethnicity. The concepts of these two terms usually overlap. Race is a social construct, established by human perception and classification; it is a way of describing 'others,' of making clear 'they' are not 'us' (Cornel & Hartmann, 1998: 27). According to Cornel & Hartmann (1998: 26), race has been a powerful group boundary in American history which distinguishes non-White from White. Amongst others, African Americans are classified as non-Whites, primarily by skin colour and

other bodily features. Racial classification, in a way, is an assertion of power which a dominant group imposes upon a less powerful group and creates a social hierarchy (Fredrickson, 2002, in *ibid*: 29). Different from race, ethnicity often originates in the self-consciousness of the group. In this way, to claim an ethnic identity is to tell ourselves from others, that we 'share' something that others do not (*ibid*: 15-21). Similar to the notion of the term 'race,' ethnicity is always linked to power in an assertion the group claiming their own identities instead of the ones others making about them. Taking African Americans for an example, they can be regarded as an ethnic group in America that defines itself by common descent (from Africa), a peculiar history (slavery in America), and a set of cultural symbols (such as languages or oral tradition) (*ibid*: 34). These two terms are used in this study to discuss the race relations between black and white in a community in the American South, especially black people's description of constant threats under the dominance of the white Other. On the other hand, the notion of ethnicity or ethnic awareness indicates the self-perception of the Olinkan group when confronting white colonialism. From the three versions being examined, we may also see how each translator has re-presented the ethnicity of the Olinka which in turn will suggest how s/he might have had a particular level of awareness regarding that particular factor.

When it comes to translation, translators may use different strategies and techniques to handle the source text. In this study the process is considered as translators' manipulation, although the term is often regarded as meaning to deliberately alter something in a negative way. In addition, translators' ideology may directly influence the decisions they make in the process of translation. Definitions of ideology are often pejorative and closely connected to politics and political thought. However this study, which aims to explore the three translators' ideological

considerations, opts for the definition of the term proposed by van Dijk as ‘a set of ideas, which organise our lives and help us understand the relation to our environment’ (cited in Calzada-Pérez, 2003: 5).

1.3 Research Methodology

This study adopts and modifies Chesterman’s model of causality (1992) as the theoretical framework to explore any influential variables that might operate on translators and influence their decisions in translation; a close textual analysis will be required to achieve the research aim. Leuven-Zwart’s transeme model (1989) is used to establish the extent of the semantic shift of target linguistic items from the original. Then a critical analysis of linguistic items further enables us to suggest any particular relevant factors contributing to each translator’s manipulations, supported by information gathered during personal interviews conducted by the researcher. The methodology is outlined in detail in Chapter 4.

1.4 Structure of the study

Before undertaking the textual analysis of the three translated versions, the project reviews the relevant literature in translation studies focusing on potential influences on the translators; these may lead to different approaches when handling gender issues and re-presenting cultures, as well as language varieties. The following chapter looks at the background of the source and target texts, starting with an investigation and discussion of gender and race issues at the turn of the 20th century (when the story is set). The prevailing attitudes towards these issues that existed in Taiwanese society during the 1980s are also considered. Chapter Four describes the methodology used in this research project. Chapters Five and Six are textual analyses, and examine the issues raised in Chapter Three to suggest potential

influences behind the manipulations as they exist in the three versions. Chapter Seven discusses the findings from the textual analyses, and relates them to the theoretical framework and literature of the translation studies discussed earlier. The conclusion (Chapter Eight) connects the study to its aims and objectives, and recapitulates its results in relation to translation studies. A methodological evaluation is also provided in this chapter, with some recommendations for further research.

Chapter 2 Literature Review

2.0 Preamble

This chapter reviews the literature in translation studies concerning those potential external and internal influences on translators that result in different approaches to the original during the translation process. After discussing translation as manipulation (2.1), a review of external variables locates such manipulation within translators' wider target societies. Section 2.2 discusses the relationships between those actors in the translation field where a translator may be located, which can also be influential. Section 2.3 describes how shared ideologies in the wider social framework may impact upon translators' personal ideologies as members of society. The interaction of social context and individual ideology may lead to variation in the ways of handling gender issues (2.4), and re-presenting cultures (2.5), which are two main themes in this research project. The final section (2.6) focuses on the arguments suggesting solutions concerning translating language varieties, another focus of this study. The chapter ends with some concluding remarks (2.7).

2.1 Translation and manipulation

This section discusses the translation literature concerned with the potential external influences on translators' manipulation that may arise in the target socio-cultural context. The term 'manipulation' was first introduced by Lefevere (1985, 1992), who is seen as belonging to the Manipulation School in translation studies, referring to a process where the translator reinterprets, alters and rewrites literary texts in some way (cf. Chapter 1). The Manipulation School, also known as the Descriptive, Empirical or Systemic School, consists of a group of scholars who share a common view of the translating of literature as 'a complex and dynamic system' (Hermans, 1985: 10-11) that involves a certain degree of manipulation of the source text to secure social acceptance. In Lefevere's opinion (1992) the act of translation is another form of rewriting, and all rewriting implies manipulation, whether translators are conscious of it or not, of the original.

According to Lefevere (1992, 109-10), a translator creates an image of the original text, which means 'for readers who cannot check the translation against the original, the translation, quite simply, is the original.' The translator is thus the authority who manipulates the re-presentation of the source text, and therefore determines its reception in the target culture (Álvarez & Vidal, 1996: 4). While Lefevere criticises such manipulation, Bassnett (1996: 10) nonetheless notes that the process of manipulation is inevitable and even argues that translators should treat the original as a standard from which to deviate; in Bassnett's view, manipulation in translation can release the translator from the role of a faithful photocopier to an inventive rewriter.

On the other hand, Boase-Beier & Holman (1999: 7) argue that literary translation is a constrained activity and translators, like the source authors, have a hierarchy of aims

and agendas to achieve especially in the transfer of language and culture, which, in turn, constrains them during the act of translation. Apart from these constraints, this researcher would argue that literary translators actually work under a variety of influences from a number of sources during the translation process. Under constraints and/or influences literary translators, like source authors, are often unable to translate by basing their output solely on their interpretation of the original. Their freedom is usually restricted, their selections limited, and more importantly they have to take sides and to decide from a limited range of choices. The restrictions and/or influences may nevertheless stimulate translators to be creative in their work, and may in turn reflect the various approaches they use in translation. In the following two sections we shall review studies on commonly seen external variables in the target social milieu which may have impact upon translator's manipulation in the course of translation.

2.1.1 Social acceptance

A key external variable potentially having an impact upon translators' manipulation will be the general perception of translated versions in the target society. Some translators may feel they have to change the source meaning in translation in order for their version to find general acceptance in the receptor society. This researcher would argue that not all translators will follow the pattern, as some cases in the following study will reveal. According to Hermans (1996: 166), such manipulation will 'bring the target text into line with a particular model and hence a particular correctness notion, and in so doing secure social acceptance, even acclaim.' A famous example is the translation of *The Rubaiyat of Omar Khayyam*, which showed the eagerness of the translator, Edward Fitzgerald, to make his translation socially acceptable in the target British context (Abdulla, 1999). The translator, Fitzgerald,

substantially adapted the original to fit it into nineteenth-century British poetics. In the light of his approach, the manipulation that appeared in this translation work reflected the importance in the translator's mind of social acceptance in the receptor society at the cost of the source culture, and of giving readers the chance to read something close to the original work.

Translators' intention to adapt the original into the target culture may be part of a wider process of domestication of the foreign text (Venuti, 1992: 5), that is, to make the text intelligible and familiar to the target readers through a process of acculturation by following social conventions or social norms that operate in the target society. For example, a great number of French translators of literary works from the 1950s to the early 2000s manipulated Australian and British referents by deletion or adaptation, such as kangaroo being translated as 'a small bear' in order to enhance their readers' understanding (Frank, 2006). Similarly, the translator couple Xian-yi and Gladys Yang generalised a number of cultural terms, for instance '秀才,' simply translated as one who has 'passed even the lowest official examination,' in Chinese classics including *Dream of the Red Chamber* from their English translations for fear of causing difficulties in reading as indicated in Xu (2006). A similar finding was also reported by Feral (2006), who found that French translators prioritised the function of translation works and tended to moderate extreme British otherness, producing a domesticated text for their assumed readership.

In addition to their target readers, sometimes translators normalise the original towards the social norms of the target culture. An example is the German version of the Diary of Anne Frank (Lefevere, 1992: 63). The translator, as well as neutralising anti-German comments, re-presented the character of Anne Frank to show her behaving more 'properly' as an upper-middle-class fourteen-year-old. She deleted

any thoughts or ideas that might be deemed inappropriate for a young girl to discuss in her diary (ibid: 70). In this way the translator re-created the figure of Anne Frank to fit the cultural stereotype of a young girl in the target socio-cultural context.

Nonetheless, in the face of concerns about the intended readership and their social norms, some translators resist the tendency to prioritise social acceptance. In contrast to those discussed earlier, these translators seem to be trying to negotiate with, or even to an extent challenge conventional receptor readers' perception by using translation works. An investigation conducted by Chang (1998) supports this argument. In his study Chang, a researcher as well as a translator, experimentally domesticated the source text in a manner contrary to the dominant translational norms in China during the 1980s when translating an English political satire *Yes Prime Minister* into Chinese. The translator's intention was to evoke similar associations to those experienced by the source readers by locating the political satire in the Chinese context. The translated work posed challenges to the dominant Chinese political ideology by reinforcing the satirical effects on political figures. In another example, the translators into Russian of two British fantasy stories intentionally chose to maintain British cultural elements such as Christmas dinner and Christian morality, and did not attempt to locate the stories in a Russian context where the translation works were to be published (Inggs, 2003). In the following section, we shall explore another two influences from wider target social contexts.

2.1.2 Political censorship and social taboo

As the translations we focus upon in this study were published under an authoritarian regime, it is possible that translators are under the operation of political influence during the translation. Therefore, it is essential to review relevant literature in this

section. Also, another influence from the wider social context can be social acceptability which is illustrated in the following. In authoritarian socio-cultural contexts, a factor that may contribute to translators' manipulation is political censorship of publications in the receiving culture. In fact, translation activities and censorship are similar in many ways. Both are gatekeepers, controlling and monitoring what belongs within and beyond the target cultural or linguistic territory (Boase-Beier & Holman, 1999:11).

Indeed, in politically sensitive contexts translators have also used self-censorship. Self-censorship is described by Santaemilia (2008: 164) as an 'individual ethical struggle between self and context,' and is often 'a muted phenomenon, highly individual, highly unpredictable, sometimes with no overt logic.' While his viewpoint was formulated when investigating a translator's approach to sex-related subjects, this researcher would argue that translators may take on the duties of the censor in other matters than the sexual; sometimes going beyond the individual level, in order to deal with or avoid exterior social or political pressure, or even repression, in the target culture.

There have been extreme cases where dictatorships created the conditions and provided reasons for translators tending to apply self-censorship. In fascist Italy during the 1930s (Rundle, 2000) and the strongly nationalistic environments of Nazi Germany and Franco's Spain (Keratsa, 2005), a large number of translated works, especially from politically antagonistic Britain and Anglo-American cultures and those concerning issues such as incest, suicide or negative portrayals of nationals from the target culture, were bowdlerised. Moreover, such a regime's ideologies and preservation of its own national culture always had priority over the influences of other cultures on its people. Under these circumstances, publishers had to censor

such subjects voluntarily before publication as a precautionary measure. Obviously they wished to prevent the financial risk of publishing an unacceptable book, of losing their target readership or of being shut down by the government. It is thus not difficult to imagine the effects of the double pressure coming from an authoritarian government and the publishers upon translators – especially when handling sensitive topics in translation.

Even in a non-authoritarian receptor culture, the German version of the Diary of Anne Frank serves as a good example (Lefevere, 1992: 63) of textual self-censorship being applied in translation. The translator, Schütz, censored her translation in order not to offend Germans, her target readers during the 1980s (ibid: 66). In her version, many derogatory descriptions of Germans and their treatment of the Jews were mitigated or simply elided, including terms such as ‘Gestapo’ or ‘fascist.’

On the other hand, if certain issues are deemed to be indecent, offensive or even taboo in the receiving culture and not suitable for mention in public, translators are likely to self-censor, to follow the conventional perceptions of issues that may give offence or outrage. According to Santaemilia (2008: 163) this self-censorship has appeared throughout history, in order to produce ‘acceptable’ rewritings from social and personal perspectives. In an investigation of sex-related languages in translation, Santaemilia (ibid: 164) concludes that translation activity is highly dependent on external circumstances, which may bring the translators personal turmoil and hence most of the time lead to systematic self-censorship. Sex-related subjects have long been taboo in China (Xu, 1997:215, in Han, 2008; Sun, 2001: 22, in Han, 2008), hence translators in Chinese history have tended to eliminate or at least attenuate explicit sexual description, that is, the ‘replacement, on ideological grounds, of something “too strong” or in any way unacceptable, by something “softer”’ (Aixelá,

1996: 64) for their readers.

Translating taboo topics, as certain scholars suggest (e.g. Santaemilia, 2005: 117-136), can be difficult for translators: they may have to deal with external censors, and to consider social perception where such descriptions are liable to incur antipathy from their readers. A few scholars have given their views regarding the approaches it may be advisable to take when handling taboo topics. Through a study of the English version of Dante's *Inferno*, translated during the 19th century, Crisafulli (1997) suggests that it is the mainstream conventions and general attitudes towards such topics the translator should follow, even if the approach results in the dilution and expurgation of the tabooed and informal language of the original. Sánchez-Benedito (1997: 267-272) proposes that translators should pay more attention to the context in which the taboo language was used before determining linguistic choices in translation. Similarly, Lung (1998) advises that translators should improve their sensitivity and understanding of such elements in the source text so as to apply a flexible and situation-specific strategy, depending on the purpose of translation.

To sum up, this section has discussed the influences of target social contexts upon translators. It is worth pointing out that not all translators have been bound by prevailing social perceptions, as has been shown in exceptional cases. Additionally, self-censorship may frequently be applied by translators in the face of authoritarian governments and social taboos. In the following section we shall discuss another external variable that has an influence upon translators in their work.

2.2 The translation field

In this section, our discussion lays the foundation for the emphasis on the interplay of power relations while producing translated texts in the 'translation field' as defined

below. Through the discussion we shall examine the role of the translators, their editors, publishers and relevant others that cooperate in each translation activity. The power hierarchy amongst these players may also have an impact upon translators' decisions during the translating process.

2.2.1 Power hierarchy

Whenever a translation job is initiated, the translator who is commissioned must normally follow the requirements set by the publisher who needs to profit from the translation. The commissioning editors, as re-presentatives of the publishers, are typically commerce-oriented and may ask the translator to follow certain rules: for instance, to finish the task as soon as possible, or conform to marketing strategies by highlighting certain aspects in the translation. The relationship between the translator, the commissioning editor and the publisher is liable to take the form of a power hierarchy. Such hierarchal relationships in the translation field may influence to some extent the translator's thinking and their production of a translated version.

Bourdieu's theory provides a useful framework for discussing the relations between social agents and the power interplay amongst them: in this case, translators, editors and publishers, working together to publish works in the translation field. The notion of 'field,' according to Bourdieu, refers to an area of activity with specific institutions and rules of functioning. The 'translation field' here indicates the area where literary translation activities are initiated by social agents other than the translator. The field is a structured system based on power relations (Jenkins, 1992: 84-85 in Wolf, 2001) in which individuals and institutions occupy social positions. Inside the field, each agent struggles to maintain or improve power relations by using the various kinds of 'capital' with which they are equipped (Wolf, 2001), according to

Bourdieu. There are four types of capital. First, economic capital refers to economic resources such as cash or assets. Second, cultural capital refers to knowledge, skill, professional position and status in society. Third, social capital refers to a network of relations with significant acquaintances or institutions. Fourth, symbolic capital refers to resources of social prestige or honour accrued by individuals. Social agents apply different types of capital based on their positions and sources. In Bourdieu's view, some competition between various agents and institutions arises whenever a translation activity occurs. Nonetheless social agents may still interact and cooperate with each other, as proposed in the Actor-Network Theory developed by Callon and Latour (1981, in Warzynski, 2006).

According to Bourdieu the main purpose of the confrontation between social agents, that takes place within the field, is to gain interest and advantage from their social positioning (Inghilleri, 2005). For example, translated works may be initiated and published in the target culture where agents and the social institutions compete for profits or the best timing, for example in order to accompany the release of a movie, in the target book market.

Among the social agents, the publisher will always have a say on translated versions in terms of deadlines, the overall marketing strategy, targeted volume sales and other major issues. The editor, authorised by the publisher, is responsible for commissioning translation projects and choosing the translators. Being concerned with the domestic book market and the potential profit of translation projects, editors are likely to employ translators who have cooperated with them over a long period or who are willing to work in accordance with the publisher's marketing strategy.

The publishers and editorial team tend to have formal or informal expectations of

translators (Chang, 2008: 236). Publishers try to maximise their profits by producing publications that cater to the taste of their target readers. They may also have to monitor the content of each translated version for politically sensitive or offensive material so that they stay within the formal or informal boundaries allowed by the authorities. In addition, they may need to give advice on draft translations or even vet some translation solutions. Hence they have to handle and balance at least three different sets of requirements, i.e. those of the consumers, the authorities and their own. This is the reason why they prefer experienced translators, or those who are willing to conform to their unwritten concerns, which may in turn influence their appointed translators in the course of their work.

The influence of commissioning editors and publishers may well lead to translators being subservient in the field. Historically translators have long needed the support of patrons, resulting in their cultural and socio-economic dependence. Such subservience is even more so for novice translators (Abdallah, 2005). The latter's lack of negotiating power may mean that their contract with a publisher requires them to relinquish their copyright. Additionally they may have to accept unreasonably tight deadlines and low fees. The requirements of the publisher may also become internalized, and influence the translator's ideology to the extent that they come to view such impositions as desirable. Such translators, according to Abdallah (2005), are thus transformed into glorified servants; they are efficient, punctual, hardworking, silent and, all in all, invisible (Simeoni, 1998).

Combined the reasons discussed above with the prevailing commercialism of the publishing industry, which will usually cater to the domestic market in order to appeal to the largest readership, it is reasonable to expect that translators might consciously or unconsciously give priority to the degree of social acceptability that their

publishers demand. The potential external influences upon translators appear not merely in the wider social context, therefore, but arise also from other social agents in the translation field just as soon as the work is commissioned.

2.2.2 A translator's habitus

In order to investigate the translator's social position in the field which may lead to various responses to the source text, we can borrow the concept of 'habitus' from Bourdieu (1991). The term 'habitus' is defined as 'the generative principle of responses from group members which is to a certain extent adapted to the demands of a certain field, is the product of an individual history, but also, through the formative experiences of earliest infancy, of the whole collective history of family and class' (Bourdieu, 1990: 91, cited in Gouanvic, 2005). In other words it is a system of dispositions, including long-lasting or acquired perceptions, thoughts and actions which are developed by individual translators in response to determining structures such as family and class, and the field they are located in, in the course of translation. Importantly, these dispositions guide agents to think and to act according to them, and in due course become second nature. Thus, they give the agents guidance on how to act and respond in a proper way to each circumstance, mostly unconsciously (Yannakopoulou, 2008).

In this way, translators often share similar ideas and viewpoints with other social members in the given society, and this may become evident in the course of translation. Such shared ideas among the social group are likely to influence the translators from within. In the following section, we move from external influential variables to internal concerns on the part of the translators as their viewpoints come into play during the translation process.

2.3 Translation and ideology

In this section we shall discuss a significant internal variable influencing the translator during the translation process, that being the translator's personal ideology which may manifest itself in translation. We shall first define and discuss the term 'ideology' presented by language and link it to translation studies. We shall then discuss the potential ideologies hidden in the paratextuality of translated versions, which may signal some concerns of social agents including the translator. Here paratextuality refers to elements within and outside the translated version, including titles and subtitles, pseudonyms or pen-names of authors or translators, forewords, dedications, epigraphs, prefaces, intertitles, notes, epilogues and afterwords (Genette, 1997: 5).

The term 'ideology' was defined in the introductory chapter; here we want to point out the cognitive dimension of ideologies – the 'group schema,' which, according to van Dijk (1998: 69), refers to the collective knowledge of a group's self-identity from typical activities, common aims, norms and values, etc. In this way, the notion of 'ideologies' is similar to the definition of 'habitus' given earlier.

Importantly, ideologies can be manifested in language use as van Dijk suggested:

[I]f we want to know what ideologies actually look like, how they work, and how they are created, changed and reproduced, we need to look closely at their discursive manifestations (1998: 6).

The term 'discourse' is used here as institutionalised modes of speaking and writing expressing particular attitudes towards areas of socio-cultural activity (Hatim & Mason, 1997: 144) in a given context. Language use, discourse production and comprehension depend upon and influence the communicative situation as interpreted by language users. Conversely the given social context controls aspects of discourse

processing, and ensures that the discourse of language users from the same social group is appropriate.

Ideologies organise the identity, actions, aims, norms, values and resources within a specific group of people who share fundamental beliefs. It is their shared social beliefs that make discourse, communication and mutual understanding possible, as group members take the shared knowledge for granted (van Dijk, 2006). Nonetheless the generally shared social beliefs are actually mediated individually, since each individual member of the community may know more than others in the community because, for example, of varying education levels or personal backgrounds. Thus the language and the knowledge that are known and used may be different for each member of the community, given their individual beliefs and knowledge of the culture: consequently, the understanding and interpretation of certain issues may cause variation in members' discourse within the group (ibid.).

Applying this notion of ideologies proposed by van Dijk to translation studies suggests that translators' use of language is to some extent based on the shared beliefs and knowledge acquired from the prevailing ideologies of a social group, which in turn control their discourse behaviour. Nonetheless, if translator's ideologies conflict with the mainstream, Lefevere (1992) claims that the latter will tend to be favoured at any level of the translation process. Taking the re-presentation of taboo topics as an example, the use of self-censorship may result from the translator's unacknowledged personal feelings of unease, embarrassment or even disgust generated by the original text (Santaemilia, 2008: 171). Hence studies on translating sexual topics into a specific language, according to Santaemilia (ibid: 164), may in turn help us draw the imaginary boundaries of the translators' sexual value-system and give more insight into taken-for-granted assumptions approved by the social

group in most circumstances, especially when ideologies of the source text challenge and conflict with those in the target culture. In other words, each translated version to some extent offers an important site for the study of the translator's potential ideological considerations, especially at the language level.

In order to uncover translators' ideologies embedded in translation, the concept of critical discourse analysis is often applied. This concept has also been adopted by this research project, to investigate any ideological implications of linguistic features in translation. It was used by Schäffner (2002, 2003), the scholar in translation studies, who examined aspects of ideology in the translation of a policy document written by Tony Blair and Gerhard Schröder that was published jointly in English and German. Kuo and Nakamura (2005) also adopted the approach when investigating the potential hidden ideologies in two Chinese versions of an English news report concerning Taiwanese politicians; they found that the two newspapers that published this report were ideologically opposed, and their use of linguistic features was ideologically highly motivated.

Apart from the text body, paratextuality may be seen as another important site signalling ideologies from those social agents engaged in the production of a translation. According to Genette (1997:12 in Tahir-Gürçağlar, 2001), paratext can reveal the intentions or interpretations of the author, the translator and the publisher. Hence paratextual elements of translated versions can sometimes reveal the ideologies towards translation as a commercial product. For example, the removal of sixty stories and the elaborate autobiographical preface to an Italian collection of Guareschi's stories in its English version could be regarded as a domesticating approach by the editorial group (Venuti, 1998: 141) to remove parts that were deemed unnecessary or unintelligible for most American readers. The preface provided later

by the publisher highlighted the author's political position as a strong anti-Communist, a stance which was favoured by the target American society at that time (ibid.). Elsewhere, the preference for action and adventure-related features as shown in the paratexts of 'adventure' or 'detective' stories (Tahir-Gürçağlar, 2001) is another common way for commercially-oriented publishers to attract their target readerships. Of course the above are the only two cases, among others, of domestication as shown in paratextuality.

To sum up, the linguistic items in the text body as well as the paratextual features of the translated version can all serve as sites for investigation of the ideologies of the translator and other social agents. Through examination of these items, traces of ideological considerations preserved, added or left out at various points may be identified. A study by Abdulla (1999) provides a good example. In a French translation from Arabic by a prominent Syrian female writer the translator, also a woman, was oblivious to or intended to mitigate the plight of women in modern Arabic society, which the Syrian author was seeking to underscore. The use of 'everyone' in the translation rather than the original 'every female and every male' by the author could be regarded as indicating an ideological concern to follow the prevailing ideology in the receptor society. In the following section we shall discuss how translators handle the notion of gender under external and internal influences.

2.4 Translation and Gender

The interconnection of gender issues and translation has been debated and discussed for decades in translation scholarship, and can be separated into two paradigms by the way the concept of 'gender' is defined and handled (Flotow, 2007: 92). Until the 1990s translation studies seemed to define the notion of gender as a process of

acculturation acquired and imposed by society, as well as a construct that helps form an individual. Gender was then a set of behaviours or attitudes, which can be learned but at the same time can be overcome or subverted (ibid.).

Gender studies from the mid-1990's onward, labelled as the second paradigm by Flotow (1997), take the notion of gender as discursive and gestural performance. In this paradigm, definitions of gender are no longer universal but constantly changing constructions dependent on historical and cultural factors (Maier & Massardier-Kenney, 1996: 230, in von Flotow, 2007: 101). Indeed, some theorists believe it meaningless to identify and dichotomise one's gender as either male or female, since so many factors come into play such as sexual orientation, class division, ethnicity and other socio-political factors. Certain theorists, some of them also translation practitioners such as Godard (1990), de Lotbinière-Harwood (1991), Maier & Massardier-Kenney (1996), and Maier (1998) during this time called for some refining of conventional views on gender-based identity in translation.

Among others, Maier put forward a 'woman-identified' approach (1998) for translators seeking to tackle the question of gender in translational practices. This approach illustrates how a translator identifies her/himself with a woman character, usually the protagonist, or cooperates with female authors in literary translation. We can find parallel approaches in other findings, as follows. Firstly, a feminist translator, identifying herself with the female author of *Kagerô nikki*, faithfully translated a diary from the Japanese Heian period into English by leaving matters ambiguous and keeping the original's disjunctive narration in order to 'embrace' the unique language of the female author (Henitiuk, 1999). Secondly, the female translator in Santaemilia (2005: 117-136), identifying herself as a female character in the source text, operated self-censorship in scenarios where the character is abused

while translating Cleland's English erotic novel, *Memoirs of a Woman of Pleasure*, into Spanish. Lastly, in her study of a female and a male translator's versions of two works by a feminist author and of another two by two male authors from Italian to English, Leonardi (2005) found that when the female translator translated a woman author, she was more likely to pick up the referential and emotional meanings as she was much closer to the 'woman's condition.' In contrast the male translator, being unable to identify with the woman author, tended to be less direct, more disinterested and prudish, and more detached from the context.

Nonetheless, the gender of the translator or the author may be just one of the influential variables behind each decision the translator makes during the process. A finding by Henitiuk (2008) may serve as a good example. In her study a female translator, although the same sex as the author, did not render the closest version to the original of the sexual initiation in the Japanese classic *Genji Monogatari* by the female author Murasaki Shikibu when compared with those by her male counterparts. The example by Abdulla (1999) discussed in an earlier section suggests a similar finding. More importantly, Baker (2006) proposes that the gender of the translator should not be regarded as a 'given' in a dynamic context; instead, it is always presented in translation as one response to a variety of factors in the target society which is often reshaped in each interaction with the source text.

To sum up, the notion of gender has become more connected to translation studies. Each translator's standpoint to re-presenting gender-relevant subjects in the original can promote a richer appreciation and understanding of the complex and contingent relations between gender and translation activities. In the following section we shall look at translators' re-presentation of source culture, the other important theme in this research project.

2.5 Translating cultures

In this research project, the potential influences upon three translators while handling racial conflict between black and white will also be investigated. Thus, it is essential to review the literature on translating cultures and to explore any external or internal influences upon translators in the transfer between two cultures.

As intermediary between two cultures, a translator plays an essential role in the re-presentation of other cultures. The strategies or approaches adopted by the translator can at times highlight either the source or target culture (Venuti, 1995b) by signalling differences between the two. Here we review the re-presentation of cultures by approaches commonly used in translation scholarship. Taking a case previously raised, the greatly domesticated translation of *Rubaiyat of Omar Khayyam* indicates that the translator, Fitzgerald, adapted his translation to the receiving culture (Abdulla, 1999) at the expense of the Persian culture, and added British values by using a 'hijacking' strategy (Flotow, 1997: 78). In this way, Fitzgerald's version deprioritised the Persian literary style to fit into the target cultural framework of his time. According to Abdulla (1999), the translator's prioritising domestic anticipation of foreign cultures led to the reshaping of Persian culture in the translation. Therefore the original Persian poetry in translation would be looked down upon as the Other, the less cultured, the less educated and the less valued (Abdulla, 1999) as the translator applied Victorian poetics to 'improve' the original. In this case the translation could serve more as a demonstration of narcissism, confirming and reinforcing domestic values in the hegemonic receptor culture (Venuti, 1998: 159), while stereotyping the minor culture and rendering the Other as subordinate.

We can find a similar case in the study by Polezzi (1998: 321) who reported that three Italian travel writers modified their writing in accordance with domestic ideologies, which also occurred in their English translations, in favour of attractive, exotic, mythical stereotypes that they created for Tibet. Furthermore, over sixty translated works of Australian fiction published in France between the 1950s and the early 2000s were re-presented in order to be readable, accessible and transparent through a series of normative strategies (Frank, 2006). In Frank's study (2006), French translators had not merely appropriated and synthesised elements of Australian culture according to French cultural history; they portrayed Australia as an inhospitable and wild place of danger and adventure.

The tendency to adapt to the receptor culture is frequently addressed in translation scholarship. Nonetheless some translators are willing to bring their readers closer to the source culture, distinguishing the foreign culture from the domestic one. There are two examples of this. A study by Inggs (2003) found two translators, rather than adapting into the receiving Russian culture, chose to follow the original English cultural terms in order to preserve Christian morality. Another good example is shown by Megan Backus' English version of Banana Yoshimoto's *Kitchen* (Venuti, 1998: 84), which overtly favoured the foreignising strategy, which is contrary to the domesticating one. In this case, the translator retained many italicised Japanese words, which reminded English-language readers of the fact that the text in their hands was actually a translation. By her approach, the translator deviated from domestic norms and perceptions regarding the foreignness of the original (ibid: 87) and greatly reduced the stereotyped image of an exotic, incomplete and distant Japanese culture.

In the above discussion, we have given examples of re-presentation of the original

cultures using opposite approaches. From these cases we can perhaps infer the ideological concerns the translator may have had during the translation process; nonetheless, we believe that there must be cases that fall between the poles, as there are yet other variables that influence translators in the course of their activity. In the following section we shall discuss different perspectives on translating language varieties, one of the distinctive features of Otherness at the linguistic level, in translation.

2.6 Translating language varieties

This section reviews the studies and theories of translation scholars and researchers on presenting language varieties in translation. Here we shall try to regard African American English vernacular, applied in the source text under investigation in this research project, as a language variety. A language variety is a form of a language used by the speakers of that language which shares the basic linguistic units, such as lexicon, phonology, syntax, and morphology or the speech used in particular situations (Southerland & Katamba, 2001: 541). Four types have been identified: the standard language, sociolects, regional speech varieties (regional dialects), and functional speech varieties (or registers). African American English vernacular is therefore categorised as a regional dialect, used by a group as a unique linguistic mark of ethnic identity in the given community.

Translating language varieties often challenges translators; many studies have found that the challenge lies in achieving equivalence between two language systems. A number of commentators claim that it is often far from possible to replace the non-standard with an exact equivalent variety, due to differences in social, ethnic and geographic division between the two (Sánchez, 1999; Landers, 2001:117; Määttä,

2004; Stog, 2006; Woodham, 2006; Berman 1985/2000: 286). The reason, however, is that the replaced variety often conveys more than a single meaning and is laden with connotations, differing from those of the source variety, for the wider and individual speaker and reader communities in the target culture. Another possible difficulty we should be concerned about is that the target language communities may have difficulties in reading or accepting written variants (Määttä, 2004). Hence the use of a target variant will often result in losing the original flavour and being deemed unsatisfactory, or lead to criticism in the target society. This is why Leighton (1991: 207) and Berman (1985/2000: 286) respectively propose that failure must be the inevitable result of any attempt to convey colloquial speech in its entirety.

Lacking workable solutions to tackle language varieties in translation, some translators choose to use the standard target language since it is the easiest amongst the available options (Sánchez, 1999). In addition, the use of standard language in the target text can be favoured and readily accepted (Rabadán, 1999, in Sánchez, 1999) for the convenience of transferring information and of fulfilling commercial concerns. The translator can add an explanatory note to let readers know that the language variety is used in the original text, as a study by Sánchez (1999) has shown. Furthermore, Leppihalme (2000) notes that standardisation need not be regarded as negative, as readers may be more interested in the story and other aspects of the text rather than the linguistic identity the author is trying to stress. While the richness of the regional variety is thus veiled by the process, she argues that only if the entire circumstances permit and it is worthwhile, should a translator use a language variety.

Standardisation, however, echoes the argument by Toury (1995: 268) that 'in translation, textual relations obtaining in the original are often modified, sometimes to the point of being totally ignored, in favour of habitual options offered by a target

repertoire.’ Also, it runs the risk of undervaluing important and distinctive linguistic markers applied by the source character or ethnic group, and the role the variant plays in the text. Additionally, it reminds that users in the standard language actually take positions of power within the wider society (Sánchez, 1999). Some translation scholars, therefore, have expressed views opposing standardising source varieties in translation (Bonaffini, 1997; Määttä, 2004). For example, Bonaffini (1997) claimed that translators should try to re-present the source variety by capturing its eccentricity, its function and its deviation from the standard. Määttä (2004) supports distinguishing dialects and standard languages in translation, and argues strongly for the necessity of signalling in translations any varieties, the dialect and sociolect. In a study, she noted that standardisation levelled down the dialect re-presentation of the black characters in a translation of Faulkner’s use of the vernacular into French, leading to diminishing and neutralising the racial ideology and intensity in the characters’ speech.

When deciding on ways to translate language varieties, some translation scholars suggest that the focus should be put on the functions of language variety in literary translation (Hatim and Mason, 1997: 97-109; Newmark, 1987: 195; Woodham, 2006). In their opinion, the replacement need not be an exactly similar variety. Newmark (1987: 195) advises that the translator might indicate social class differences and local cultural features of the source variety rather than seeking the optimal corresponding variant in translation. Following the same line, Sánchez (1999) proposes that translators should at least seek a variety in the target language system whose connotation is similar to the source variety, or use a standard language with colloquial elements. Similarly, Woodham (2006) also suggests that the translators should seek ways to create the same effects of the source non-standard in translation, or at least to

give a hierarchy to the effects that they think to be of significance.

The above discussion on re-presenting language varieties does not seem to provide clear, unambiguous solutions. Lane-Mercier (1997) provides us with a new perspective on the transfer of the non-standard language by shifting the focus to the role of the translators and their performance in translation. In her opinion, the translators' ethical positioning, that is their standpoint towards ethical issues, the responsibility and engagement in the source text, and the choices they make in translation may all be determining while handling the language variety. This argument brings us back to the role translators play in translation, rather than the approaches or strategies they should apply, which is the focus of this research project.

2.7 Concluding remarks

In this chapter we have reviewed the literature in translation studies concerning those external and internal factors that may possibly influence a translator during the process of translation. Those external influences, such as social acceptance and political censorship from the receiving socio-cultural environment may result in translators' self-censorship, although there are exceptions. The power hierarchy in the translation field may also influence a translator's approach to the original text. Internal factors include the shared understanding and ideologies that translators may possess as social members; such influences may also come into play when translators re-present gender issues and source cultures. The review of translation literature in this chapter is intended to establish a basis for later text analysis and discussion on variables operating upon Taiwanese translators while re-presenting gender and race issues. In the following chapter we shall introduce and then discuss some background information concerning source and target texts.

Chapter 3 Source and Target Background

3.0 Preamble

This chapter reviews the backgrounds in which the source and target texts were produced. A brief introduction to African-American literature (3.1) is provided to create a backdrop to the production of the novel, as well as an introduction to the author Alice Walker (3.2). A short introduction to the story (3.3) connects the plot to historical events between the turn of the century and the 1930s (3.4). Following upon this source background, the gender and race issues (3.5-6) in the original are outlined. The second section illustrates Taiwan's socio-cultural contexts as they existed when the three translated versions were published, and the prevailing attitudes towards gender and race issues relevant to the topics raised earlier. The discussion covers socio-political milieu (3.8), the development of woman's liberation (3.9), taboo issues (3.10), homosexuality (3.11) and race issues (3.12). The chapter ends with concluding remarks (3.13).

SECTION I: SOURCE BACKGROUND

3.1 A brief introduction to African-American literature

In this introduction we shall consider some important turning points in the development of African-American literature, which may contribute to an understanding of the author Alice Walker and the positioning of the novel in its time.

African-American writing can be divided into several periods by events in American history, according to Guerin et al (1999:257). The 1960s saw the Civil Rights and 'Black Power' movements as two of its many rebellions which aimed to develop economic, political, and cultural solidarity and to achieve full equality for black people as American citizens (Bell, 2004: 131). At the same time, with the rise of the women's movement in the 1960s public interest was gradually shifting from the rights of blacks to the rights of women. Accordingly the voices of black women writers came to the attention of publishers, and novels by Margaret Walker, Alice Walker and Toni Morrison, among the better known, were all published in the 1980s. These black female novelists sought to provide a hitherto much neglected perspective and voice concerning female experience that supported the 'Black Feminism Movement' in ways that were different from those of white feminist organisations. Alice Walker, adapting the term 'womanist' to signify black feminists or women of colour, and 'audaciously committed to the survival and wholeness of entire people, male and female' (cited in Bell, 2004: 136) is well-recognized in the woman-centred narrative (Graham, 2004: 11). Under the influence of the black power movement, according to Bell (2004: 139), contemporary African American novelists including Walker attempted to write from a new perspective of thinking and feeling with a sense of community and respect. In a word, they express more hope for humanity and the

world in their works. Another important influence upon Walker's writing style came from the novelist Zora Neale Hurston (1891-1960), who was active in the Harlem Renaissance (1918-1937) and is often viewed as a touchstone in black literature due to her work firstly and abundantly demonstrating the beauty of the African-American language and culture. Her work and influence did not become evident until she was rediscovered by Alice Walker in the 1980s (Guerin et al, 1999:259). Her books received considerable attention, including *Mules and Men* (1935) and her most popular novel, *Their Eyes Were Watching God* (1937).

3.2 Introducing the author

Alice Walker was born in 1944, in Eatonton, Georgia (Gates and Appiah, 1993: ix). She was the eighth and youngest child in her family. In high school she was the student re-presentative of her class and this, coupled with a 'rehabilitation scholarship,' allowed her to go to Spelman, a college for black women in Atlanta, Georgia. After two years at Spelman she transferred to Sarah Lawrence College, the women-only school, in New York, and travelled to Africa as an exchange student during her junior year. She received her Bachelor of Arts degree from Sarah Lawrence College in 1965.

Alice Walker participated enthusiastically as an activist in the civil rights movement. She even went door-to-door in Georgia and encouraged voter registration. Her first novel *The Third Life of Grange Copeland* received both praise and criticism. In 1976 she published her second novel, *Meridian*, a story that chronicles a young woman's struggle during the civil rights movement.

In 1982 she finished her third book, *The Color Purple*, an epistolary novel about the life of a poor black woman named Celie. This novel became her most popular work,

winning her both the Pulitzer Prize in 1983 and the National Book Award. The novel *The Color Purple* was made into a motion picture in 1985, produced by Quincy Jones and directed by Steven Spielberg. In 1984 Alice Walker published her third volume of poetry, in 1988 her second book of essays, and in 1989 her epic novel *The Temple of My Familiar*. Her 1992 novel, *Possessing the Secret of Joy*, continued the story of the marriage of Adam and Tashi, two of the characters in *The Color Purple*, and her work has continued to explore the specific problems facing black women in the United States and Africa. Her novels, poetry, essays and criticism have thus formed a significant part of the burgeoning tradition of black women writers.

3.3 Introducing the novel

The novel *The Color Purple* not only won the Pulitzer Prize and the National Book Award for Fiction in 1983, but also attracted considerable attention all over the world. The book illustrates the double oppressions imposed on black women from both white hegemony and black patriarchy, and chronicles black women's growing awareness of self, after suffering and reflection. The story depicts the gradual development of self-confidence on the part of the protagonist — Celie, an uneducated black girl living in a rural black community in Southern America. She is raped and impregnated at the age of fourteen by the man she calls father, only finding out much later that the man is actually her stepfather. She has no one to turn to, but writes letters to God which form part of the epistolary vehicle of this novel. She is then forced to marry a widower, Mr—, after her father strikes a bargain with him while sending her two children away. Celie's married life is no different from being oppressed by her father. Fortunately, Celie meets and develops a close relationship with Mr—'s mistress, the blues singer Shug, who opens Celie's mind and helps to transform her into a strong and brave woman. Meanwhile Celie's sister Nettie, who has also been sent away by

their father, has become a missionary in Africa. She writes numerous letters to Celie, the other part of the epistolary structure, all of which are hidden by Mr—. When Celie discovers Nettie's letters, she not only catches up on her sister's life but finds out that her children are being cared for by a missionary couple with whom Nettie works. Celie then makes a decision to leave Mr— and start a new life with Shug in Tennessee, signalling her blossoming independence from men. It is this female bonding that gives Celie the strength and support to regain her own identity. At the end of this novel Celie's family is reunited, and men have learned to respect the strength of women.

In the story, the author Walker sets up her protagonist Celie as an uneducated young girl using African American vernacular. This is used not only in dialogue but in the narrative in the first half of the story. Through the language variety most often used in the first half of the story Walker seems to be inviting us to enter the text world she is building up as Celie's self-awareness develops, and we readers are thus able to learn of the incidents that happen to her by listening to her voice. Through the act of writing the frightened little girl struggles to report her situation, and in this way enters the public world denied to her by her oppressor (Fifer, 1985: 155). Her letters are thus a rebellion against patriarchal oppression. The use of vernacular, the only language she knows, not only frees Celie, enabling her to analyse, judge, question and examine her own life, it also shapes her experiences, leading to her later transformation (ibid: 162).

In writing the novel *The Color Purple* Walker suggested that her purpose lay in giving voice and re-presentation to women, particularly black women, who were usually silenced and confined in life as well as literature (Iverem, 2002). In an interview in *Newsweek*, conducted in June 1982, Walker said that the protagonist, Celie, is

modelled after her own grandmother, who was raped at the age of twelve by her slave owner. However, the character of Celie's life is brighter, because 'I liberated her from her own history, and I wanted her to be happy.' It is also her hope that, 'people can hear Celie's voice. There are so many people like Celie who made it, who came out of nothing. People who triumphed.'

3.4 Source text background

The novel *The Color Purple* has been regarded as an historical novel, but its relation to history cannot be established clearly (Lauret, 2000: 95). While it seems the novel does not relate too closely to historical facts, some scenes in the novel correspond to historical events. This is especially so regarding the time when the novel is set, from the turn of the 20th century to the 1930s, and the place in which it is located, a Southern American community. Hence these should be introduced before discussing the gender and race issues raised by the author.

The Emancipation after the Civil War (1861-65) may have brought an end to slavery, but black people in the south were still constrained socially; they continued to suffer and struggle in a racially segregated society. At the turn of the twentieth century, black people accounted for one-third of the southern population (Mose & Wilson, 1997: 320). Most of them lived a poor life and were treated badly by the whites. In fact, over ninety percent of the black people in America lived in the southern states, where they were denied most of the rights they had expected to enjoy after slavery had been abolished in 1865 (ibid). Nonetheless, the southern blacks had already learned how to deal with the system based on unwritten rules after years of living with the whites. Just as Celie's stepfather, Alphoso, knows how to do business successfully by sharing his profits with the white people, young blacks learned from

their parents, from observation or from experience, to survive in the community.

However, the loathing of black people that prevailed in white society at that time often led to lynching, when a mob of white people would murder blacks for some 'manufactured excuse' (Mose & Wilson, 1997: 3). Lynching was used by whites, for example, to punish their black competitors (Berlant, 1988). Such a warning is demonstrated in the story by Celie's biological father, who is tortured to death by the whites for being too successful in business.

The roles black women played in the southern rural communities were significant. White landlords, and their black husbands, expected them to work in the fields as well as perform domestic chores. Women's labour offered essential relief for debts arising from the unequal contracts that bound their sharecropper husbands (Ayers, 1995: 31).

Other scenes in the novel connected to historical events include Celie's departure with Shug to the city of Memphis, which corresponds to the Great Migration⁴ during the 1930s. Meanwhile Celie's sister Nettie, who runs away from her stepfather and travels to Africa to preach with a missionary couple, witnesses the richness of black culture when she arrives in New York City. This corresponds to the Harlem Renaissance⁵, as black culture was beginning to develop vigorously at that time. In

⁴ The Great Migration refers to the movement of a million and a half African Americans from the South to the North from 1915 to 1930 for more employment opportunities and better education chances (Hahn, 2003: 465-479).

⁵ The Harlem Renaissance, also known as the Black Literary Renaissance and the New Negro Movement, refers to the developing African American cultural and intellectual life during the 1920s and 1930s. Starting from the black neighbourhood in the Harlem of New York City, the movement had an impact on urban centres throughout the United States. In the movement, many African-American artists and intellectuals refused to imitate the European and white American styles

her later letters she expands the background story to Africa, leading readers to the issue of European colonialism. While whites occupy the village of Olingka under the guise of road construction, the villagers' vulnerability and lack of arms suggest a sharp contrast between peace-loving Africans and violent whites. The later formation of the mbeles group indicates an emerging Pan-Africanism in Africa, and a nascent black identity. The practice of female initiation in the group is elevated as a symbol of the fight against white invasion (Mackerras, 1995: 3). More importantly it links to the literary motif of this novel, of the progression from male/white violence to female/black peacemaking in pursuit of peace from a position of strength instead of inferiority in the face of gender and racial oppression.

3.5 The gender issues

In this section and the next we highlight the issues of gender and race in the novel. With the preceding background information as a basis, the topics explored in these two sections will be considered again later in the text analysis.

In the Southern community, as depicted by Alice Walker, masculine dominance asserts its patriarchal power over the domestic sphere, where men's control extends over adult females to maintain their superior status (Jenkins, 2002). For them, females' bodies serve as sites to be exploited and a means to impose their power. The protagonist Celie's subordinate and gendered position presented in the story is the result of a 'violent patriarchal and "heterosexual inscription" of her body' (Eddy, 2003) by means of beatings and rapes.

In the novel, Celie is raped by the man whom she believes to be her father and is

and instead celebrated black dignity and creativity (Carroll, 2009).

threatened into being silent, which deprives her of the right to express her misery as a victim of incest. The occurrence of child sexual abuse is the manifestation of power by adults who exploit children's ignorance, trust and obedience. In this story, although Alphoso turns out not to be Celie's biological father, which might at first sight mean the father-daughter incest is eventually erased, Abbandonato (1991) argues that the revelation makes no difference: Celie is still raped by a man who is socially called 'father.' In this way Alphoso's sexual oppression, though not incest in its literal sense, still has a social and symbolical equivalence to incest.

Nor does Celie escape physical exploitation in her marriage. Firstly, she is raped symbolically by her husband Albert. She has never experienced pleasure in sexuality, even with her husband. For her, sexual intercourse with her husband is mechanical: as if the man is 'going to the toilet' on her (Walker, 1982: 81). Secondly, Celie's husband frequently uses beatings to force her into obedience. Unaware of how to defend herself, the only thing Celie can do is to resign herself to male hegemony (Kuo, 1998: 23), and thus she makes herself numb physically and psychologically, a depersonalisation or alienation from the real self (Weiss, 1962: 464). As a victim of incest, rape, and endless beatings by males, Celie's silence reflects her vulnerability and inability to deal with anger.

In addition, male violence extends to psychological oppression. When Celie's stepfather tries to persuade Mr— to marry her, Celie is called from the house to be looked 'up and down' (Walker, 1982: 12) on her potential to breed and labour, as if being examined like a slave before purchase. Also the comparison and equivalence of Celie with her cow, comments made by the men, further reduce her value to that of an animal and foreshadow her miserable life in the marriage. Eddy (2003) remarks that males in the community have internalised the practice, common for whites during

the slavocracy, of examining females' bodies. As a consequence they imbue themselves with a position of masculine dominance, by transferring the structure of slavery to gender relations.

The lesbian love in the story breaks up the heterosexual triangle, that is, Celie's husband Albert, Celie and Shug, challenging the concept of monogamous coupling and its equation with sexual violence. Celie and Shug's relationship echoes the concept of lesbianism proposed by Faderman (1981) in which a strong relationship of affection links two women to each other, a relationship that may include but is not limited to sexuality. Their intimacy could also be regarded as 'a remembering of maternal and childhood loss' (Ross, 1988) which enables Celie to 'act like a little lost baby' (Walker, 1982: 103) and to forget her sad paternal origins and her role as a surrogate mother in the marriage (Hooks, 1993). Moreover, the love between the two may be seen as a significant stage in subverting the masculine cultural narrative of femininity in the first half of the novel, and rewriting them from a feminist perspective (Abbandonato, 1991). It also becomes a powerful means of subverting the social order since it disrupts the 'normal' society and its accepted sexual economy. In this way, Walker topples the dominant ideology by placing an 'unorthodox' and 'marginalised' concept of female intimacy at the centre as a way to counter the invisibility of women (ibid.).

Celie's experience with eroticism gradually awakens in the same-sex relationship with Shug, which is associated with her growing sense of herself and her capacity to see wonder in the world. Indeed, Shug's freely expressed lustfulness and open attitude towards sex greatly inspire Celie. Before meeting Shug, Celie's sexuality is controlled by men whose insistence upon the conformity of women leads to her subjugation and the erasure of her subjectivity. The sexual fulfilment acquired with

Shug is accompanied by other discoveries that relegate men to the margins from their previous position of dominance, and that release Celie from the 'heterosexual inscription' of her body. From that moment on Celie begins to restore her body and regain her identity, slowly gaining the power of assertive declaration (Cheng, 2000: 25).

In her strong bond with Shug, Celie is able to confess her miserable sexual experiences graphically and explicitly, and this signals that she has escaped the threat of being silenced by males. In addition, breaking the silence to confront her husband signals Celie's self-identity and her position in gender relations as no longer being subordinate. The challenge to patriarchal dominance converts Celie's rage into a powerful rebuttal (Froula, 1986), and this serves as a turning point in the story. When her husband sneers at her appearance, her voice gains the power to resist him: indicating that she has the strength to be no longer a wife 'trapped within a patriarchal plot' (Cutter, 2000). The confrontation reflects growing feminist awareness of resisting male dominance, and shows how her position has moved from object to subject.

3.6 The racial issues

In this section we place the focus on incidents that take place between black and white people, described in the novel. The literary intention by Alice Walker to weave racial conflict into the story, especially events in Africa, might have been to raise social awareness in the source society. As the racial conflicts are most extensively reported by Celie's sister, Nettie, who goes to Africa to preach, we discuss those incidents in Africa rather more fully than those located in the southern American community described in the first half of the novel. In the story, and especially the

first half, gender relations and sisterhood play central roles, but incidents of racial conflict subtly interweave themselves into the domestic sphere. In Walker's writing, in order to survive in a segregated society black people have to erase their self-identity to please whites: as shown by the character Alphoso's collaboration with white people for profit and protection. In addition he also learns how to cope with a system that varies in places, based on unwritten and flexible rules (Walker, 2003). Yet in Alphoso's narrative he alienates himself from blacks and instead talks and acts like a white, which might be seen as reflecting white supremacy (Tai, 1996: 84).

In contrast to Alphoso's eager cooperation with white people, Sophia, Celie's daughter-in-law, refuses to accede to her racist oppressors by refusing the white mayor's wife's 'patronising' offer of a job as a domestic. She responds to the mayor's scolding slap of her face with her own powerful punch. Her resistance is regarded as a serious threat to the social order (Zhong, 2004) and therefore she is required to face the white legal system, which overpowers her and forces her into submission.

The racial conflicts go beyond the black community when Celie's sister Nettie, a Christian missionary sent to Africa, visits New York City, England and the Olinkan village, reporting the subjugation of black people to white power from her wider perspective. In the first part of the novel, the racism between white and black is limited to the domestic sphere in the American Southern community; Nettie's journalistic reports are strikingly different from Celie's earlier oral style. The term 'racism' is defined by Carmichael and Hamilton (1968: 3) as 'the predication of decisions and policies on considerations of race for the purpose of subordinating a racial group and maintaining control over that group.' Through her experiences in Africa Nettie's reports gradually change their tone: from observation, to questioning

and finally to condemning the process of colonisation, during her stay in the village of Olingka. In her report the mbele group, which consists of men and women from dozens of African tribes under threat of colonisation, actively gather themselves up to resist the whites. In addition to resistance, genital mutilation and the scarring of female villagers is regarded by the group members as the only way of retaining their tribal heritage that the colonisers cannot take away.

SECTION II: TARGET BACKGROUND

In this part, the discussion relates to the Taiwanese context in which the three translated versions of the novel *The Color Purple* were published. In order to explore whether socio-cultural conditions could have influenced the translators' decisions in their course of translation, some topics from the realms of gender and race are discussed here.

3.7 Target socio-political milieu

The target context of the three translations, Taiwan, an island located in East Asia, has been under the jurisdiction of the Republic of China (ROC) since the end of Japanese rule in Taiwan in 1945. Almost all the population of Taiwan is of Han ethnicity. They can roughly be divided into three groups as follows: the descendants of early Han immigrants, known as the 'home-province people' from the coastal Southern Fujian (Min-nan) region in southeast mainland China; the Hakka, groups from the Southern China provinces; and 'mainlanders,' known as wai-sheng-ren (literally 'out-of-province persons') comprised of mainland Chinese immigrants and those who fled mainland China in 1949 with the Nationalists. Beyond these three groups are the Taiwanese aborigines, who make up just 2% of Taiwan's population. The cultures of Taiwan are hybrid, blended from a variety of sources with historical and ethnic origins. Nevertheless when the Kuomintang government, after losing the civil war to its rival, the Communist Party, escaped to Taiwan in 1949, it launched a series of official programmes dedicated to promoting mainland Chinese culture over Taiwanese cultures.

As for the political dimension, after the 228 (February the twenty-eighth) incident⁶ that took place in 1947, the Kuomintang (KMT) government imposed Martial Law in order to consolidate its power and forbade the establishment of parties or political groups. It also set out rules and regulations to govern people's lives, such as banning 'pornographic' books, and specified Mandarin as the national language as a way to reinforce its legitimacy as the rightful ruler of the island.

The first years of KMT rule saw the introduction of major economic and social reforms. With foreign aid from the United States Taiwan was able to carry out land reform, industrial reorganisation and the development of a reinvigorated private sector, as well as improving the infrastructure which had been established by the Japanese, the previous colonial rulers of the island (Farris, et al, 2004:249). The development of social and cultural changes with the demand for highly-educated labour further improved the educational level of the population during the early stages of industrialisation. Better education and greater participation in the paid labour force led to a decline in fertility rates. Nonetheless, the spousal bond and family values were generally respected in society (ibid: 347). During the 1970s and early 1980s a new urban upper and middle class appeared in Taiwanese society. The new bourgeois culture in urban Taiwan at this period of time witnessed the burgeoning women's movement, which we shall return soon.

During this period women, due to improving levels of education, were more able to participate in the labour market in ways that enhanced their status in gender relations.

⁶ On February 28th, 1947, an argument between the police and an old woman turned to mass protests by thousands of indigenous Taiwanese against Nationalist rule. Two years later, Generalissimo Chiang Kai-shek fled to Taiwan and imposed Martial Law, which was maintained for a further thirty-eight years, and any discussion of the event was banned (Mitter, 2008: 98). When the three translations were published, Taiwan was a single-party authoritarian state, with the KMT as the ruling party.

While it has been suggested that some slow but gradual changes in male-dominated relationships were taking place under the impact of modernisation (Yang, 1981, cited in Xu & Lai, 2002), nevertheless Taiwan was still a society deeply rooted in Confucian morality, carrying a powerful patrilineal heritage, with hierarchical relations between generations and duties of filial piety. For example, wives were still expected to play a traditional role in the household, and in sexual activities: that is, to satisfy their husbands' needs, including the sexual (Zhang and Geng, 1992: 15). However, it is important to note that the supremacy of the Chinese patrilineal family did not develop into male/female opposition in Taiwan society, unlike feminists in the Western world who considered the two genders to be hostile to each other (Lu, 2004: 224-5). In other words, despite their continuing subordination in the family, most women in Taiwan did not see it as oppression from which they were struggling to be liberated (Farris, 2004:369). For Taiwanese women, their criticism and the women's movement have generally targeted a single category of men: their husbands, rather than the generic Man (ibid: 225). Consequently in Taiwanese society women may have sought independence from the Confucian patrilineal ethos of the past, but they did not do so in the Western sense. In fact they mostly remained attached to their family, which had always served as a refuge for women.

By the time the three translated versions of *The Color Purple* were published in 1986, Martial Law was coming to a close. By that time, general economic conditions were much improved and people were being allowed to learn more about international affairs by the gradual easing of political intervention in the media. Frequent contact with Western countries added a desire for individual freedom, and an eagerness to learn more from foreign cultures. Some people at that time even dared to demonstrate in public their radical views against authority. In these circumstances, it

is possible that some translators may have been influenced by the trends prevailing in Taiwanese society.

3.8 The development of woman's liberation

The newly formed bourgeois culture of urban Taiwan witnessed the beginning of the women's movement in the 1970s. This movement in Taiwan may be broken into separate sub-phases (Farris, et al, 2004: 262), and the publications of the three translations in the 80s corresponded to the time when the 'awakening' phase was launched. The feminist activists, amongst them the former vice-president Lu Hsiu-Lien, tried to raise female awareness in society and to struggle for gender equality in the domestic sphere by holding lectures and debates, accompanied by a series of publications. At that time university campuses and various non-governmental organisations became focal sites for discussion and debate; television and radio were also used to publicise the movement, along with articles published in newspapers. Nonetheless, Lu and other activists faced opposition: mostly from the authoritarian government but also the general population, especially the male population (ibid.). Also, lacking manpower and resources, the movement was only able to develop and publicise itself in the bigger cities. Accordingly some people, especially those living in remote regions, may not have been aware of the movement at all.

The women's liberation movement flourished and grew steadily during the 1980s. Worth noting is that Shih, one of the three translators under investigation, was a well-known pioneering feminist dedicated to the movement. She also established private foundations for divorced women during the 1980s. Thus we can assume that Shih had a high level of female awareness, and had an understanding of female

suffering in marriage as reflected in her publications such as ‘走過婚姻,’ translated in English as ‘*After Marriage*’ (1989) or ‘婚姻終結者,’ translated as ‘*Marriage Terminator*’ (1993). Shih may have subtly signalled this understanding or possibly expressed her views in her translated work, especially in respect of gender issues, to a greater extent than the other two translators. This possibility will be considered in our analysis of her translation and its paratexts, in the following chapters.

3.9 Taboo issues

In the novel *The Color Purple* the author makes reference to sex and detailed sex acts, most of which would have been regarded as taboo by Taiwanese readers at that time (Ho, 2003; Mai, personal communication, June 2007). Based on the definition given in Chapter 1, a taboo is a convention where the normal use of certain items is inhibited due to particular social values and beliefs (Trudgill, 1986:29, cited in Mbaya, 2002). In order for publications to be accepted in society rather than being subject to ‘disapproval, condemnation, and ostracism’ (Hall, 1960: 20), people will often use euphemisms.

The Taiwanese are no exception. Although politically separated from mainland China in 1949 people in Taiwan still followed the cultural heritage of Confucianism when it came to sex, which was not be mentioned outright in public. In the early era of Martial Law, any mention of sex in public could be censored by the authoritarian government in Taiwan as violating the law of ‘customs of goodness of people,’ which was formulated to maintain public order (Yang, 2002). At that time publications, and even songs, were subject to political censorship for a wide range of reasons, for example potential communist implications, praise of romance and love and, needless to say, obscenity. Hence, people in Taiwan are likely to have been quite cautious

about mentioning sex, especially in public, let alone the father-daughter incest that takes place at the beginning of the story under consideration. Publishers may well have tried to avoid any description of sex in their publications, since this would have led to further censorship by the authorities.

Nevertheless, as the society became more and more open to world affairs, political intervention in the final years of Martial Law in Taiwan in publications concerning sex was gradually relaxed. At this period, women's educational levels and income had steadily risen so that cases of self-arranged marriage and premarital sex were easily found amongst young, unmarried girls which aroused public concerns to control their sexuality (Farris, 1994:320). In this way, the society had still expected girls to be modest and chaste and to subscribe the ideal of 'a virtuous wife and good mother' in spite of their participation in labour market (ibid: 318). While prevailing attitudes towards such subjects may have been changing, this was a slow but ongoing process in the society. Given this, some Taiwanese was gradually released from the conservative view regarding sex but some among the population could still have been rather conservative. Thus scenes of sex and sexuality that appear in the novel may have found varying levels of acceptability in Taiwanese society.

3.10 Homosexuality

The lesbian love between two female characters in the novel *The Color Purple* is part of the gender issues being investigated in this project. Therefore this section briefly explores general attitudes toward homosexuality, since these could have had an impact upon the three translators. In 1980s Taiwan reports of same-sex relationships were mostly negative, and people tended to see such relations as abnormal or even perverted (Wu, 1998: 150), along with a prevailing myth that homosexuality was an

epidemic disease. Moreover, news connecting male homosexuality to AIDS further worsened the image (ibid). Such negative images gave many homosexuals no option but to hide their sexual orientation. In this way, the hostile attitudes among the society at that time presumably made the mention of same-sex sexuality taboo. It was not until the 1990s (Kao, 2006), when homosexuals began to fight openly for their rights against the prejudice dominating society, that the hostile attitudes receded somewhat. However, the bias and the stereotyped images mainly targeted male homosexuals, as lesbians were less often reported and thus less despised (Huang, 1997).

3.11 Race issues

Reports about Taiwanese people's perception of racial conflict between black and white, especially during the 1980s, are rare. The dearth of literature in this area of study may be seen as signalling its marginality. It is speculated by the current researcher that a possible reason for there being relatively few reports could have been that such topics were largely irrelevant to people's daily lives in Taiwan, and the places where racial conflicts took place were too remote for them to care. Although Taiwan by that time had seen a series of ethnic conflicts between mainlanders and aboriginal tribes, it would arguably be hard for people to extrapolate the conflicts raised in the story to real life in Taiwan. Of course, the knowledge that blacks were once colonised by whites may have been acquired from history classes; yet generally speaking few people, we may speculate, had a comprehensive awareness of the white dominance and black subservience raised in the story, during that period.

3.12 Concluding remarks

This chapter discusses both the backgrounds of the source and target cultures in which

the novel *The Color Purple* and its three versions were produced during the 1980s. Before the text analysis, we shall present a detailed methodology in the following chapter.

Chapter 4 Methodology

4.0 Preamble

This chapter discusses the methodology used in the research project. The research methods applied in this project aim to analyse each translation thoroughly, to enable the identification of variables influencing each translator in the course of translation. First, section (4.1) introduces the pilot study conducted before the research project. The following section (4.2) discusses the model of causality proposed by Chesterman and explains how this model has been modified and used as a basis for this research project. The method and concepts borrowed and modified for text analysis are outlined in the subsequent section (4.3). Then the backgrounds of the three translators and their publishers are briefly sketched (4.4). Finally we outline the text extracts selected for analysis and the analysis procedure (4.5).

4.1 Pilot study

Before carrying out the main project, the researcher conducted a pilot study⁷. Due to the scope of this epistolary work, only the first ten letters from the novel were selected for text analysis in the pilot study. The original motivation came from examining how six translators dealt with the description of sex acts that appear at the beginning of the novel, in their versions. The target texts being investigated comprised three Taiwanese versions and three from Mainland China, all published in the late 1980s. It should be noted that amongst the six Chinese versions, four were produced by female translators and two by male translators. The pilot study focused on one variable, which is whether the gender of the translators appeared linked to the techniques they used to handle the description of sex acts in the original.

In the pilot, the use of translation techniques by these six translators was compared, examined and analysed. It was found that versions by female translators tended to portray the sex acts and sexual connotations faithfully, or at least euphemistically. In the versions by the male translators, sexual acts or organs in the original were mostly toned down by means of deletion or ellipsis markers to replace the descriptions. The findings of the pilot study suggested, therefore, that the gender of the translator might to some extent be linked to their use of translation techniques. Due to different techniques in translation, the contrast between the protagonist Celie's subordinate position and those of her sexually oppressive stepfather and husband was much weaker in the male translators' versions. On the other hand female translators, possibly out of sympathy and empathy, tried at least to maintain in their versions the imagery of the oppression that Celie suffers.

⁷ For a full discussion of pilot study's findings, see Lee (2006).

The findings of the pilot study provoked the researcher to investigate whether these translators had tried other translation techniques for tackling the remaining descriptions of sex in the novel, and in addition to wonder whether the various approaches taken by translators were influenced by any other factors during the translation process, apart from their gender. Moreover, in addition to the protagonist's relationship with her stepfather, how were her gender relations in the story re-presented in each translated version? These questions prompted the researcher to extend the scope of the text analysis in this project to the whole novel, aiming to identify any factors that influenced these translators.

Nevertheless, the social contexts in which each group of three translations was produced, as well as the publishing industries in Taiwan and Mainland China, were different from one another in a number of ways. Too much data and time would have been expended in investigating both of these background contexts if all six translated versions were included in this main project. Focusing on the versions published in one context, by contrast, gives the opportunity to examine that social context more thoroughly, and to identify the possible influential factors and their interaction with translators during the process of translation. Hence the three Taiwanese versions, from two female translators and one male, were selected for analysis in this research.

4.2 The model of causality

The model of causality proposed by Chesterman (2002), introduced and modified below, is applied as a theoretical framework for the researcher to investigate possible influential causes. The causal model, following Chesterman, enables the researcher to make some preliminary assumptions regarding possible reasons or factors that

influence a translator when making specific decisions at a given time, and to interpret their motivation when doing so. As these factors are signalled through each translator's decisions in translation, the model therefore places the translator at the centre of the causal model. In addition, it helps the researcher to categorise the sources of these factors into various dimensions, levels of contingency and impacts. The following will briefly introduce the original concept of this model.

While this simple model of causality can be shown as 'CAUSES>>TRANSLATIONS>>EFFECTS,' Chesterman further distinguishes between levels of causality as 'socio-cultural,' 'situational,' and 'cognitive,' corresponding to the society, the group and the individual, as presented in Figure I. The socio-cultural conditions include norms, history, ideologies, languages, gender, race and other elements that exist in society and affect the production of translation. Situational conditions consist of the translation event, including the purposes of translation, source texts, facilities (e.g. laptops and printers), deadline and remuneration. They determine the material context in which translations are produced. The cognitive level means the 'translation act,' including the translator's knowledge, attitudes and self-image as a translator which will also influence their rendering of the source text. These levels of causality lead to a translation profile which can be seen reflected in its linguistic features. The linguistic items of the translation profile, influenced by the three levels of condition, thus have three levels of effect on readers' cognitive and behavioural states. The translated work may also generate responses within the target society, for example in general consumer behaviour or the discourse regarding translation and the status of translators. Occasionally that influence may even extend into the political, cultural or religious dimensions of the target society.

Socio-cultural conditions (norms, history, ideologies, languages, gender, race...)



Situational conditions (translation event, skopos, source text, computers...)



Cognitive conditions (translation act, translators' state of knowledge, attitude...)



Translation profile (linguistic features)



Cognitive effects (readers' change of cognitive or emotional state...)



Behavioural effects (readers' individual actions; criticism...)



Socio-cultural effects (on target language, consumer behaviour, discourse re translation, status of translators, other translations, politics, culture, religion)

Figure I Chesterman's model of causality (2002)

Due to space limitations, the theoretical framework this research project focuses upon the potential influences from three levels of condition and how factors in these three levels, to a greater or lesser extent, may have influenced a translator; especially when they were required to make decisions concerning linguistic items during the translation process.

However, as the causal model formulated by Chesterman focuses more on the top-down influences between levels than the reciprocal impacts between levels, the real situation may indeed be more complicated than the simple linear chain shown in the diagram would suggest. For example, a translators' cognition may be influenced directly by the socio-cultural dimension of the target readers that they may have to take into consideration during the process. Similarly, the finished translation profile could directly influence or even challenge the prevailing conditions or perceptions of certain issues in the target society. The following section discusses the version as modified for use in this study.

4.2.1 The modified causality model

Chesterman's three dimensions of condition are adopted in this research project. Specifically, the potential influences from the target context in 1980s Taiwan that are investigated in this study comprise the social-political milieu, woman's liberation, taboo issues, homosexuality, and race issues. Second, influences from the situational dimension consist of the ideology of the publishing house; power hierarchy and capital, as well as the habitus the translator possesses and is located in the translation field. Third, the cognitive factors cover mainly the translator's beliefs, attitudes and ideologies as shared with their social group, their gender and personal ethnic awareness. The modified causality model is shown in Figure II.

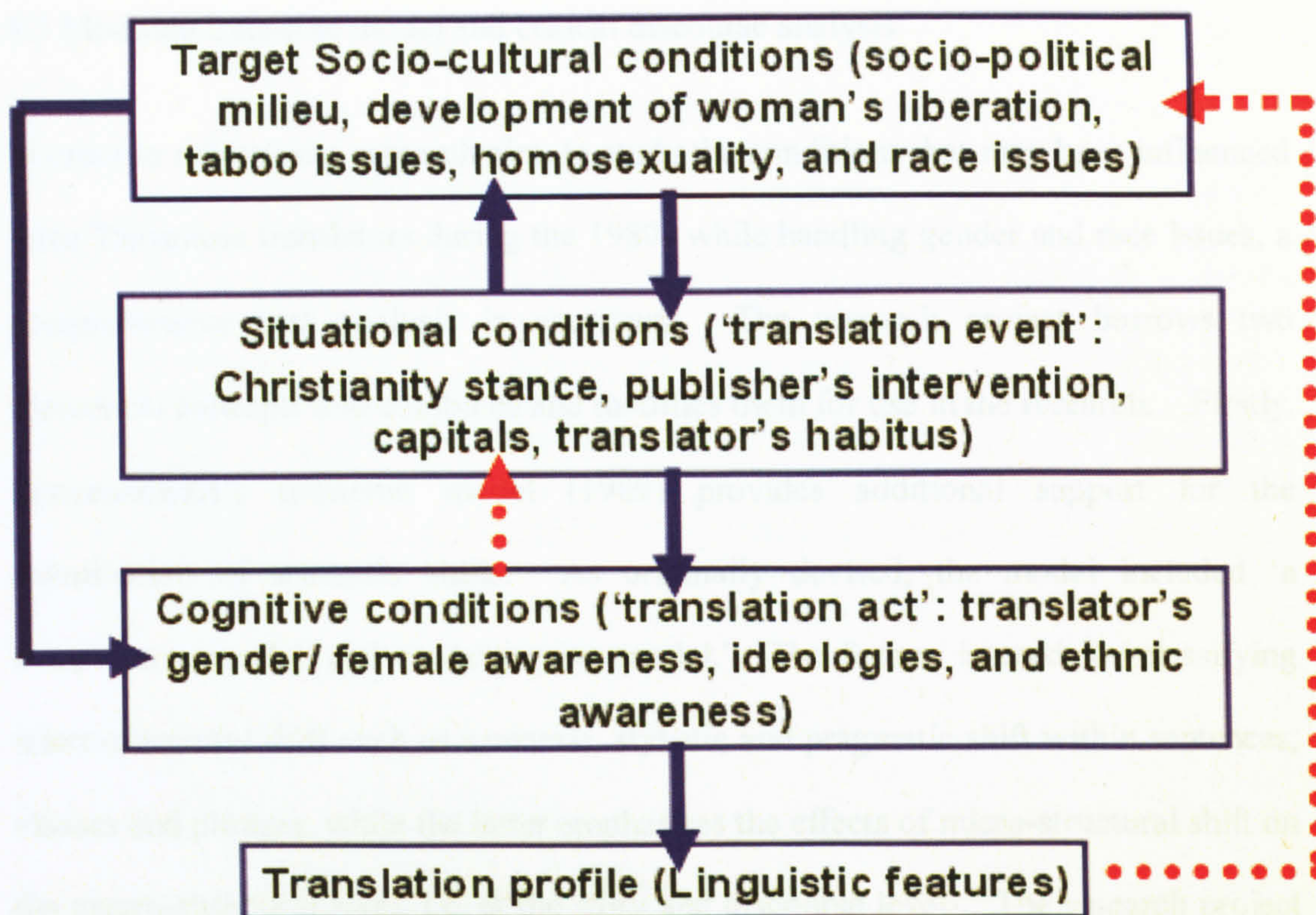


Figure II The modified version of the causality model

The research project further revised the model for use by changing the direction of influence from linear to interactive, as indicated by the arrows in Figure II. As argued earlier, socio-cultural conditions may not only influence the situational ones but also the cognitive dimension of the translator, as a member of the receiving society. Moreover, the situational conditions in translation may affect both the social-cultural environment and, at the same time, the translator. By the same token, translation profiles could at times have an influence upon the society. Using this revised model the research is better able to explore the three translations in depth, and more comprehensively suggest the variables operating on the translators' decisions while they were translating the original.

4.3 Modified transeme model and critical discourse analysis

In order to achieve the research aim, to study the conditions that may have influenced three Taiwanese translators during the 1980s while handling gender and race issues, a comprehensive text analysis is necessary. The research project borrows two theoretical concepts and combines and modifies them for use in the research. Firstly, Leuven-Zwart's transeme model (1989) provides additional support for the examination of semantic shifts. As originally devised, the model included 'a comparative model' and 'a descriptive model.' The former is used for classifying micro-structural shift such as semantic, stylistic and pragmatic shift within sentences, clauses and phrases, while the latter emphasises the effects of micro-structural shift on the macro-structural level, i.e. at the story and discourse level. The research project uses the comparative model with a focus on semantic shifts, while modifying certain parts of the model before applying it in the text analyses.

For the model, Leuven-Zwart notes that sentences are sometimes too long and words too short for examination. Accordingly, for text analysis purposes the chosen sentences or passages in the source text (ST) and the target text (TT) can be split into segments, or 'transems,' which are comprehensible textual units. An invariant meaning shared by both ST and TT transems is referred in this model as the architranseme (ATR). During the analysis, Leuven-Zwart advocates comparing ST and TT transems respectively with the ATR, which can reflect different relationships between ST and TT. First, a synonymic relationship occurs when there is no shift between transems in translation. Second, a hyponymic relationship between two transems means a 'modulation' shift, where one has a synonymic relationship with the ATR. If the source text transeme displays hyponymy, we have 'generalisation.' If it is the target text transeme exhibiting hyponymy, 'specification' appears. A

‘contrastive’ relationship appears when both transemes have hyponymic relations to an ATR, which indicates a ‘modification’ shift. For example, the term ‘lane’ in English and ‘callejuela’ in Spanish both share a common denominator ATR, ‘narrow road.’ Yet both are more specific than the ATR, as the former indicates ‘a narrow road in the country, bordered by hedges,’ while the latter refers to ‘a narrow road in a town, a narrow street’ (Leuven-Zwart, 1989: 165). Finally, no relationship established between ST and TT transemes re-presents a ‘mutation’ shift, where it is impossible to establish an ATR.

However, for the convenience of text analysis in this research project, we shall not establish ATRs between ST and TT transemes but use source transemes (in this study, lexical items or phrases) as the basis for comparison. A disadvantage might be that this gives over-much emphasis to the source texts, but the change will simplify the analysis process and make it easier for us to distinguish semantic shifts between the target and the original texts.

The research also modifies Jing’s adaptation (2007) of the classification of semantic shifts to fit the use and characteristics of the Chinese language. Indeed, the concept of shift is similar to that of translation technique in translation studies. Both are applied to deal with lower level decisions in translation with regard to differences between source and target linguistic elements; they are sometimes called local strategies⁸. In the following figure, we connect translation techniques to three semantic shifts in the transeme model for the convenience of text analysis.

⁸ The notion of the translation strategy is defined differently amongst scholars (e.g. Færch and Kasper, 1983; Krings, 1986: 268; Wilss, 1996: 154; Jääskeläinen, 1993: 116). The global definition used in this project is from Lörcher’s (1991: 76) that it is ‘a potentially conscious procedure for the solution of a problem which an individual is faced with when translating a text segment from one language to

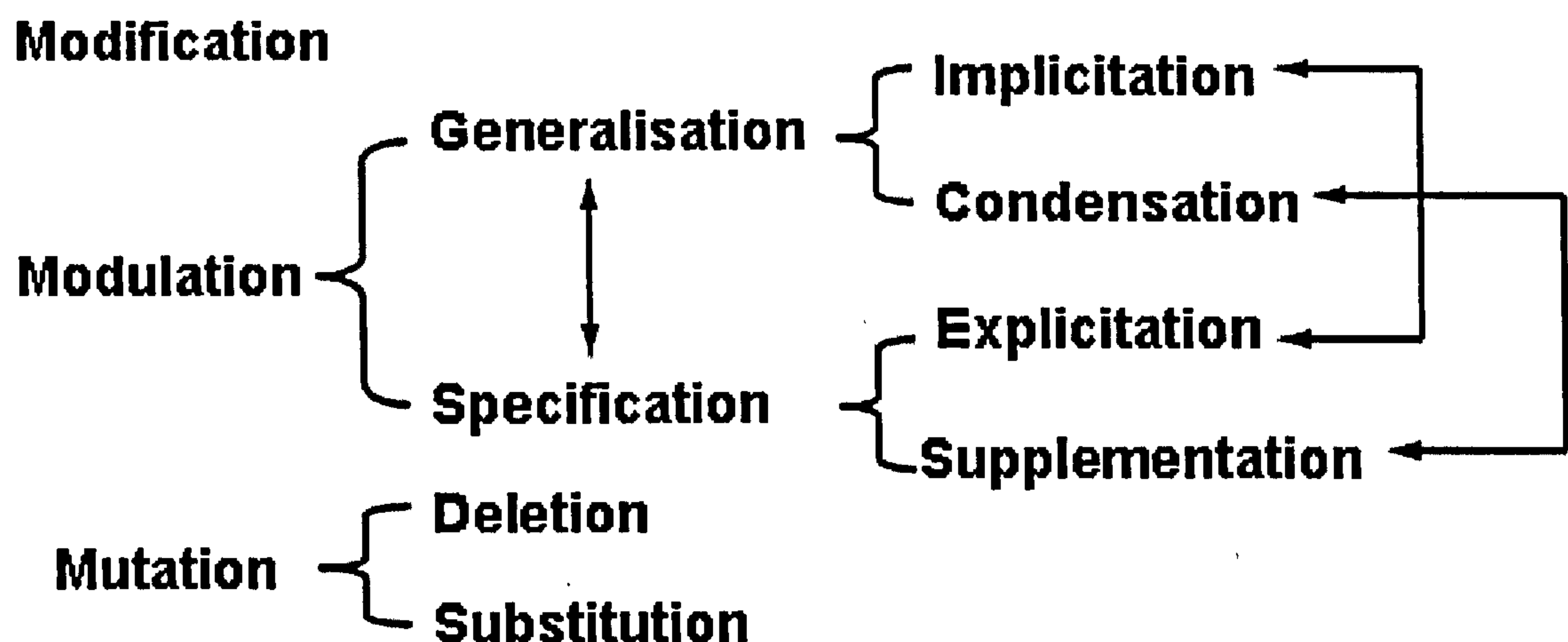


Figure III Three ST and TT relationships at semantic levels

In the model, we find the modulation shift can be presented by specification and generalisation techniques and each can be further divided into subcategories. The former, similar to the concretisation technique proposed by Fawcett (1997), can be achieved by ‘explicitation,’ and ‘supplementation.’ Explicitation is based on the world knowledge of the author or the original text without adding new information. In other words it concretises the source term: for example, a piece of furniture in the source text may be translated as ‘that chair.’ On the contrary, supplementation means the translator expands the original text by adding certain minor details on specific topics. The generalisation technique, exactly the opposite of specification, can be exhibited by its two subcategories: implication and condensation. Implication is contrary to explicitation, i.e. the translator tried to paraphrase or even euphemise the source text in translation. Condensation, as proposed by Fawcett

another.’

(1997), is when the translator gives the same information but expressed more briefly than the source text.

A mutation shift deviates significantly from the source text, and may be re-presented by the techniques of deletion and substitution. Deletion occurs when the translator makes major modifications by cutting certain parts of the original item. Substitution here indicates that the translator deletes certain elements and adds new but unrelated information to the translation.

After charting the semantic shifts with each relevant linguistic item, we can suggest possible ideological concerns experienced by the translator from each shift. This step, an important procedure in critical discourse analysis (hereafter CDA), is useful for analysing the effect of the micro-structural shifts in translation. CDA, originating from Halliday's systemic-functional linguistics, regards language as communication and systematically relates a writer's linguistic choices to a wider socio-cultural framework (Munday, 2001: 90). It can be defined as an approach concerned with analysis of opaque and transparent structural relationships of dominance, discrimination, power and control manifested in language (Wodak & Meyer, 2001: 2). Fairclough (1995:132) also pointed out that the thorough examination of linguistic features proposed by the proponents of CDA makes it possible to examine ways to 'demystify' discourses by deciphering ideologies. Here the term 'discourse' is applied using the definition given by Hatim and Mason (1997: 216):

'modes of speaking and writing which involve social groups in adopting a particular attitude towards areas of sociocultural activity.'

It is worth noting that the concept of 'discourse' is value-neutral here, as with the term

'ideologies' discussed earlier. According to this approach, linguistic features are adopted by language users to strategically process and re-present their ideology. In this, we can assume that the ideologies of translators and language users may be subtly signalled through linguistic items in translation. Therefore the notion of critical discourse analysis will be useful for this research project when examining any ideologically driven concerns embedded in linguistic features in the translated texts.

To sum up, a modified transeme model with the critical analysis of semantic shifts is used as the main methodology in this research project. This will enable the researcher to identify any potential influences bearing upon each translator. In the next section, we shall discuss another method applied in this study.

4.4 Interviews and personal communications

In this research project, we use interviews and personal communications as backup support for the methods illustrated above. The following subsections first list the interview questions and then provide notes about the three translators and their publishers gathered from the interview findings.

4.4.1 Interview questions

Interviews were conducted with three translators and one editor, as it was felt that they might provide useful information related to the aims of this research project. The interview questions were designed to explore specific awareness concerning gender and race issues on the part of the translators and editor in the process of translation. Moreover, they explored how each translator interacted with her/his commissioning editor/publisher. All the interviews were conducted in Chinese. The following are English translations of the interview questions.

Interviewees: Zhang, Shih, Lan (the three Taiwanese translators of the novel *The Color Purple*), and Mai (ex-editor of The Crown Publishing House)

1. Were you influenced by socio-cultural phenomena when translating the issues of gender and race raised in the novel? If yes, in what way?
2. Did the release of the movie motivate the publication of the translated version?
3. Could you briefly illustrate the general context in Taiwan and the reasons why you were asked to translate the book?
4. How did you contact the publishing house?
5. Did the publisher issue translators with any regulations or requirements for the translation?
6. Do you know the reason why the publisher chose to publish the translated version of this novel?
7. Do you know if a proofreader modified your translation?
8. To the best of your knowledge, did the publisher ask translators to avoid any issues raised in the novel?
9. To the best of your knowledge, did the publishing house ask translators to pay greater attention to particular plots concerning sex, or did it modify certain passages?
10. To the best of your knowledge, was there any difference between the published version and your manuscript?
11. Have you ever read reports or news about Black culture in the U.S.A?
12. What do you think about the issues of gender and race in the novel?
13. Did you know if there were other versions at the time you took the translation job?
14. What did you think of your translation?
15. Could you roughly illustrate the strategies you applied in translation?
16. Could you explain your strategies for dealing with sexuality (such as rape, sexual violence and lesbian sexuality) in the novel?
17. Do you know how your translated version was perceived and discussed by Taiwanese society after publication?
18. Could you briefly explain why certain passages, if any, were omitted?

Lan was interviewed in person in 2007. Shih has retired into the countryside as a hermit and it was difficult to meet her personally; she did, however, grant a telephone

interview. For personal reasons, Zhang preferred not to be interviewed and merely gave comments by email. As the researcher believed that Zhang's replies might not be adequate Zhang's then editor, Mai, was interviewed in order to get another viewpoint regarding Zhang's version. By interviewing the editor the researcher felt that she would gain more understanding of the translation field as it existed during the 1980s, from the perspective of the chief editor of an influential publishing house. In addition, as Zhang was the only contract-based freelance translator making a living from translation work, it was also useful to seek the editor's comments on their interaction and also any regulations or requirements imposed on the translators by the publisher. The researcher was unable to interview the other two editors because they were beyond contact; they no longer work in the publishing industry. It was felt that the interviews with Lan and Shih would provide sufficient back-up information.

All the verbal interviews were recorded on audiocassette. Questions and comments were transcribed in Chinese, given with their English translations in the Appendices. During the interviews the translators and editor were asked and encouraged to answer the questions, commenting to the best of their knowledge and memory, regarding these three translated works that were of course completed twenty years ago. Their comments helped the researcher to reconstruct some aspects of Taiwanese society as it existed in the 1980s, especially the process and production of translated works. After the interviews the researcher had a much better idea of the way in which freelance translators in the 1980s took translation cases, and how they cooperated with commissioning editors. Moreover, their feedback at times revealed their personal attitudes towards translating sex and other relevant topics within the realms of gender and race, which were likely to prove helpful when analysing their translations.

The validity of the interview comments may of course be open to question, as we cannot be certain that the interviewees were reporting accurately what they did during the translation process; naturally there will be some memory loss over a twenty-year interval (cf. Yin, 2003: 86). Nevertheless, with this caveat in mind we may at least use the interview comments as some supplementary evidence to back up our suggestions in the text analysis.

4.4.2 Note on translators and publishers

In this section we briefly sketch the backgrounds of the three translators and their publishers using information gathered from the interviews.

4.4.2.1 *Zhang Hui-qien*

Zhang Hui-qien is a university graduate, majoring in Mass Communication. After graduation she worked in several publishing houses as a freelance translator and has translated many works, including fiction, travel writing and children's books. At the time she translated *The Color Purple*, she was working as a contract-based freelance translator in The Crown publishing house.

The Crown publishing house opened for business in 1945, and has commissioned a series of translations of literary works. The translation of *The Color Purple* was part of a series named '當代名著精選,' 'The Selection of Contemporary Literary Works,' the publication of which began in 1981. The series, according to Mai who was then chief editor, laid emphasis on the translation of bestsellers as well as classics that had been published mostly in America. The novels translated in this series covered a variety of topics, and were aimed primarily at students and career women (personal communication, June 2007).

4.4.2.2 Shih Ji-qing

Shih Ji-qing graduated from university as a Chinese major. Despite growing up in an orphanage she was a very successful student. After university she married a Taiwanese diplomat and went to live in America, where she acquired the knowledge of English that she was able to use later when taking translation work. Indeed, after her divorce and return from America the first job she took to earn a living was as a freelance translator. She has translated several books, and is also the author of many bestsellers regarding marriage, gender relations and female independence. She is and has been a radical supporter of feminism. She was a high school Chinese teacher when she accepted this translation task, about the time she was beginning to dedicate herself to the women's movement. She subsequently published several books on female liberation, in Taiwan.

Shih's version was published by Da Di publishing house, whose founder, Yao Yi-ing, gave her a special invitation to translate the book (personal communications with Shih, July 2007). The novel she translated was published as part of the series, '萬卷文庫,' 'A Literary Treasury of Ten Thousand Works,' which included Chinese essays, stories and translations of world-famous literary works originating from America, France, Japan and elsewhere.

4.4.2.3 Lan Zu-wei

Lan Zu-wei, the only male translator, graduated from the Graduate Institute of Fine Art at the Chinese Culture University in Taiwan. He was an English major in the university. At the time he took the translation job he was working as a journalist for United Daily News in Taiwan, as well as being a part-time film critic. The publishing house which commissioned Lan's version was founded by the Christian Cosmic Light Organisation in 1984, focusing on 'the promotion of spiritual life' in

Taiwan by means of propaganda, counselling, aesthetic culture, social events and academic research. It has a long history of publishing books and translating novels, and of arranging conferences on Christianity, Chinese culture and education.

4.5 Translation examples: selection and text analysis procedure

This section covers selection of translation examples from the three translations to be analysed in the following chapters, and explains the text analysis procedure. For gender issues, we have extracted texts that illustrate the protagonist Celie's relations with her stepfather Alphoso, her husband Albert, and her best friend and mentor Shug. In the story, she develops her feminist ideologies while suffering male oppression and exploitation with the help of Shug with whom she later has intimate relations. Hence, passages concerning male oppression and exploitation of her body and the same-sex relations with Shug are selected for analysis. The extra-marital relationship between Shug and Celie's husband is also selected for examination, as this could serve to test the translators' moral values. Above examples contain sex-related items which may have been regarded as taboo in the receptor society. Thus we may be able to see how each translator approached the description of such proscribed matters, in order to identify their personal boundaries and, more importantly, any potential internal and external factors that may have been influential in the course of translation. In addition, male physical violence and Celie's attempt to confront her husband, two examples that contain nothing relating to sex, are also used as extracts for analysis with the intention of comparing each translator's strategy with those used for passages containing tabooed terms. For race issues the examples mainly concern the conflict between black and white: first in a village in Southern America, and then in Africa. In the first instances we select extracts concerning the hierarchy of power existing between white and black people in a Southern community,

while in the remainder we analyse white colonialism in Africa and resistance by an ethnic group. The examples under investigation may reveal each translator's ideologies and their attitudes towards racial conflict, as well as their view of the world. In addition, bringing the subject of race into the overall picture is an opportunity to compare or indeed contrast the approaches the interpreters adopted when dealing with gender issues.

As for the analysis procedure proper, the researcher uses the modified transeme model to examine the selected linguistic items to see how far each target text item has been shifted semantically from the source text item. Then, based on the shifts found in each version, it should be possible to suggest some of the factors underlying the translator's decisions made in response to the gender and race issues contained in the original text. To identify potential factors for these shifts we shall refer to Chesterman's causal model to help identify any variables that may have contributed to their decisions. For example if a lexical term such as 'pussy,' the term for the pudenda, is selected for analysis we shall first establish its meaning in the context of origin, and its taboo value there, before comparing the three translated versions with the original. After a shift has been identified the study will then propose, using the modified theoretical framework, the possible background motives that lie behind each translator's mediation.

5.1 Paratext

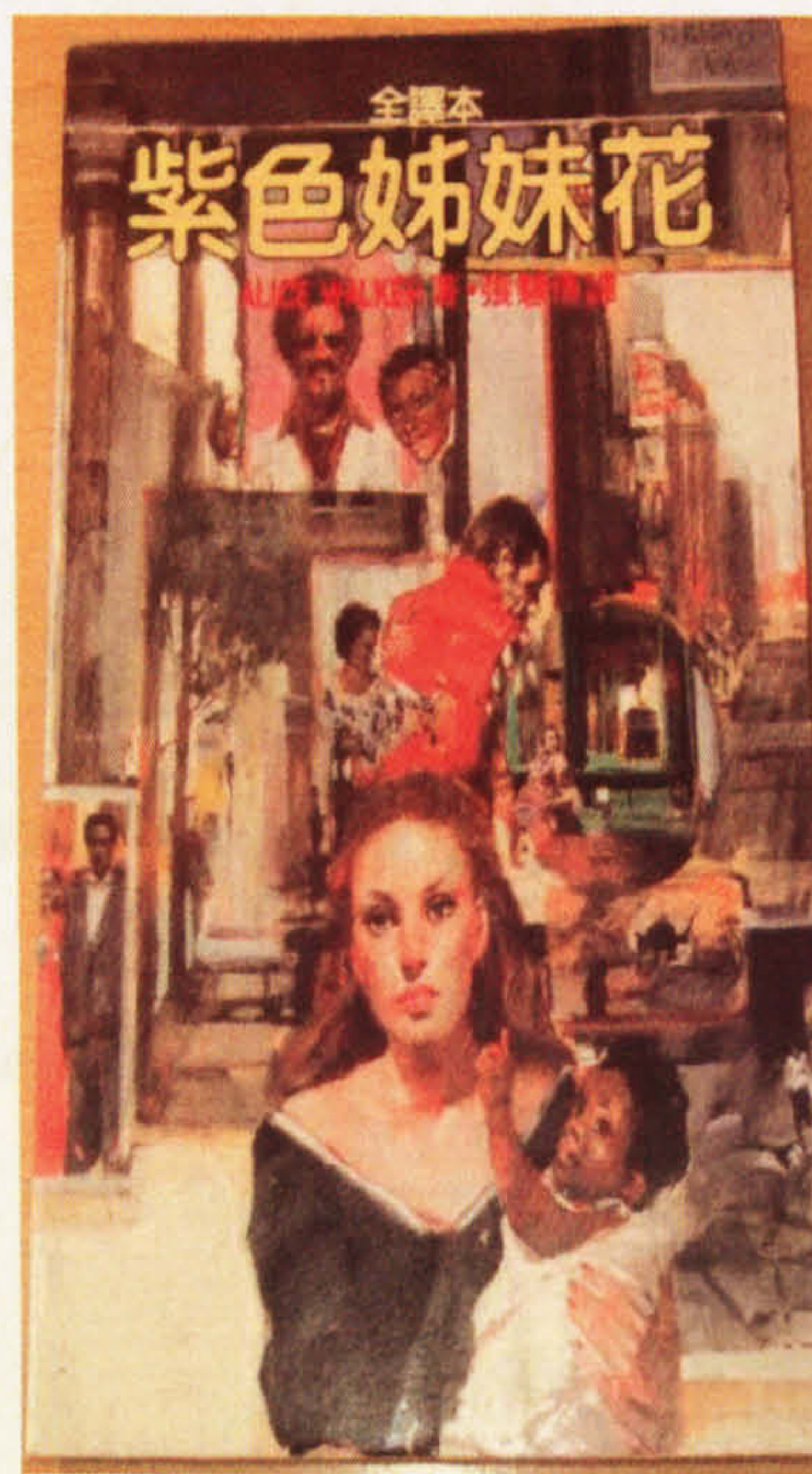
Paratextual elements are often used to attract readers' attention in order to increase sales volume. In the translation field, the job of creating paratextual items will typically be the responsibility of the editing team in the publishing company: for example, the art designer will choose the cover photographs, and the editor arrange for the translator or some scholar to contribute the preface or afterword. Naturally these decisions need the consent of the publisher or chief editor, and their outcome may be based on the story or other commercial concerns. Thus an analysis of the paratext attached to a translated version could signal the marketing strategy, underlying concerns and expectations of the editing team, the chief editor and the publisher of this book, and the effects they are trying to achieve. More importantly, these paratextual elements to which the translators may have contributed might reveal the capital that translators hold, or indeed their position in the translation field after being commissioned. Before analysing the text, in the following section we shall discuss paratextual elements in each version paying special attention to their implications regarding gender issues, one of the major themes in this research project.

5.1.1 Zhang's version

Zhang's version was published by the Crown publishing house and included in a series called 'The Selection of Contemporary Literary Work,' <當代名著精選>. The format of the books in this series was identical. Since the series lasted for ten years, with more than four hundred translations published, it may be safe to say that readers both enjoyed books from this publisher and trusted their quality.

In Zhang's version, both front and back covers (Picture I) uses the same collage of two men in the background, with a clearly defined white woman holding a black baby

in the foreground. It is possible that the graphic artists selected this photo based on a superficial understanding of the story, knowing only that the heroine is 'American.' The white mother in the photo may have been intended to match readers' impressions of America, where the story is set. Possibly the editing team may have been trying to direct the book towards a female readership, and the photo signalled their intention to highlight gender relationships. It could also be that the team was seeking to use gender relations as a selling point, or perhaps they simply chose the wrong cover photos. If they judge the novel simply by its cover, at a first glance the reader may believe the protagonist to be a young woman who is involved in some way with the men shown behind her, and is trying single-handedly to raise the baby shown lying in her arms.



Picture I The front and back cover photos of Zhang's version (1986)

Moreover, a short introduction on the book jacket – usually referred to in publishing as the 'blurb', a convention that will be followed here – emphasises gender relations and supports the inference that the publisher's marketing strategy was to attract the

attention of receiving readers who favoured this kind of story. The opening sentences of the introduction read, ‘Celie’s life is miserable and her childhood experience is especially pitiable; she is raped by her stepfather, and unfortunately made pregnant by that evil man. Following that she marries a man she hates’⁹ (my translation).’ The blurb clearly identifies Celie’s gender relations with men as a theme of the book.



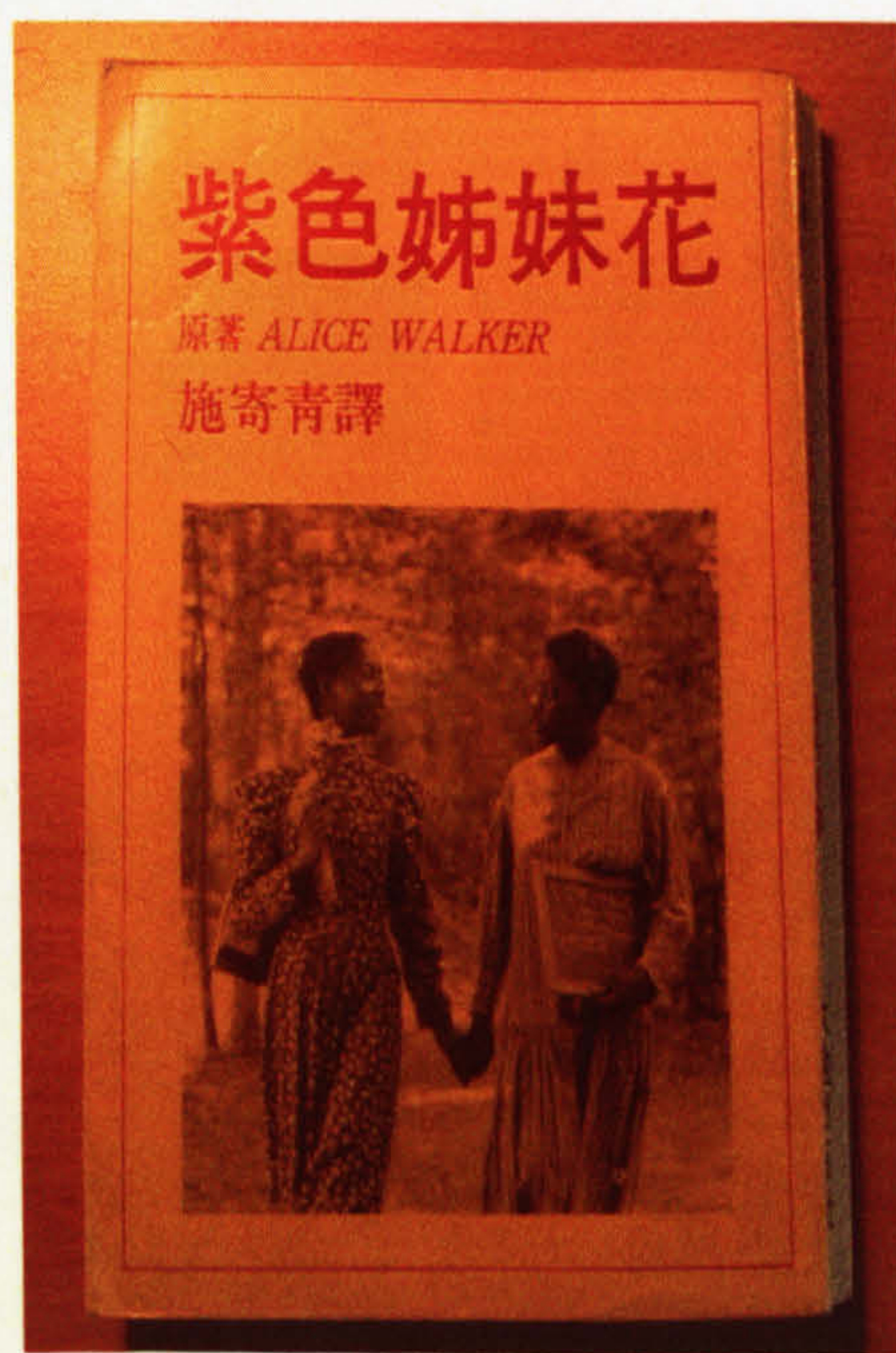
Picture II The ‘blurb’ in Zhang’s version

5.1.2 Shih’s version

Shih’s versions were published twice, the first edition in 1986 and the second in 2003 (Picture III). In this study we shall consider only the older version, as it was published in the same year as the other two. The front cover of her version features

⁹The original reads, ‘莎麗的命運坎坷，童年的遭遇尤其堪憐；她被繼父強暴，又不幸懷了餘孽的種子，而後卻嫁了她所痛恨的男人。’

a still from the film, signalling that this is something significant. First, the still could have been inserted in an attempt to signal that this story had been adapted into a film, suggesting that the story was sufficiently important to have been chosen for a movie. The publisher may have intended to appeal to cinema-goers, either before the film was released or after they had seen the film. Secondly, the cover photograph explicitly indicates that this is a story about two black girls, who might be the protagonists; that could well have been a novelty for both the book market and for readers, since stories about black people at that time in Taiwan were seen relatively rarely. In contrast to Zhang's photo, the publishing team behind Shih's version may have been trying to bring something new to the book market - or even to subvert their readers' expectations of 'American' stories.



Picture III The front cover of Shih's version

In addition the back cover of Shih's version includes a photograph of the translator, (Picture IV), with an account of her career and other publications which reads, '[t]he translator Ji-qing Shih, born in Shan-xi province, graduated from the department of

Chinese Literature in Taiwan National Chengchi University. She is a Chinese teacher in Taipei Municipal Jiaoguo High School, and an experienced translator. Her published work includes Chinese translations of “A Passage to India,” “Lee Iacocca,” “The Covenant,” “A Sentimental Education,” etc.¹⁰ (my translation).’ As Shih was a famous activist in the woman’s liberation movement, it is very likely that the publisher would have wanted to take advantage of her popularity in order to attract attention to the book. Compared with Zhang’s version, which has neither notes nor a photo of the translator, Shih is presented as a visible, high-profile figure in this version. In addition, right beside the translator’s photograph there is a short blurb in which the publisher promotes Shih’s translation: ‘[t]hrough the translation, readers can feel the deep and moving moral power of the story¹¹ (my translation).’

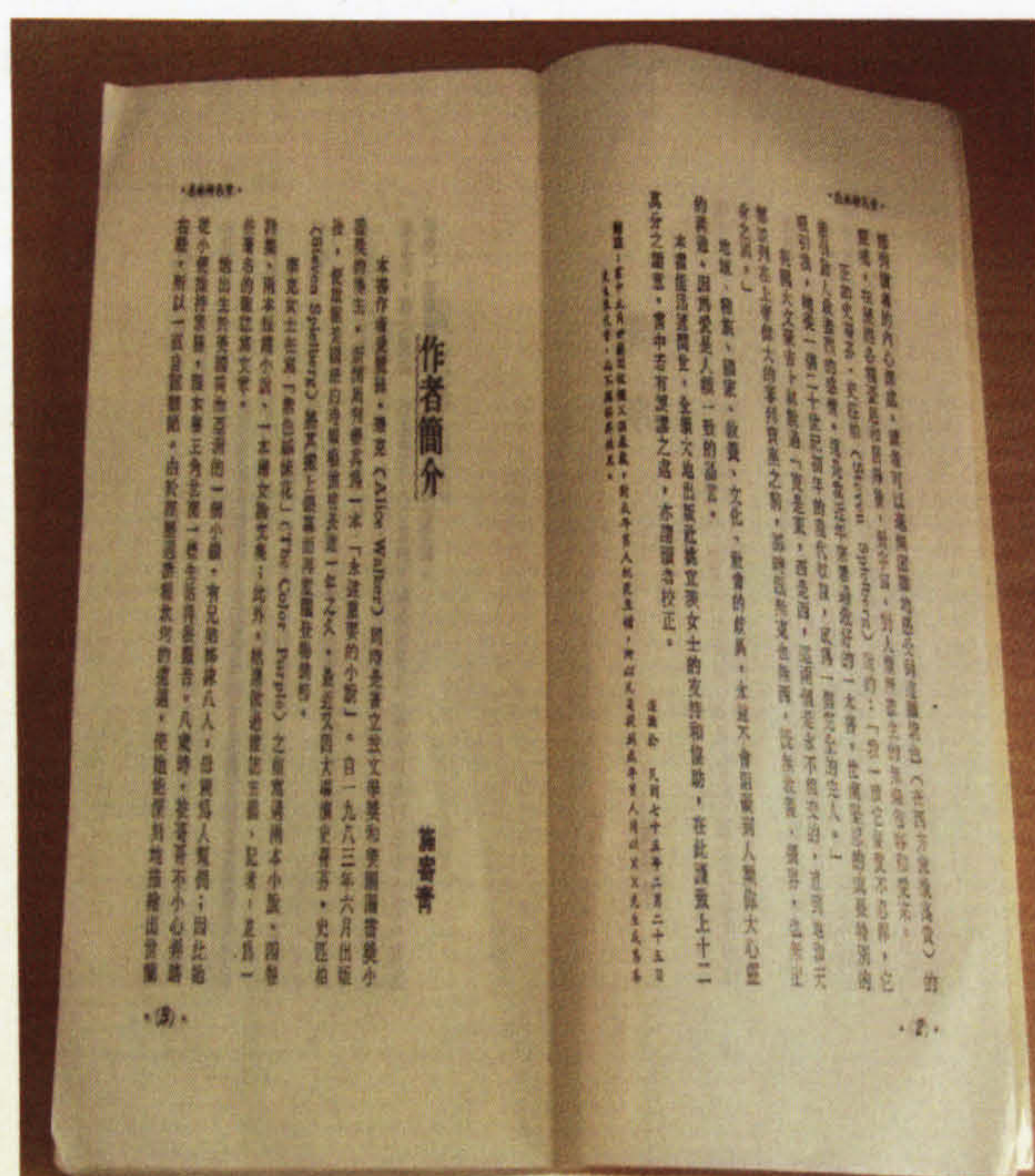


Picture IV The back cover in Shih’s version

¹⁰The original reads, ‘翻譯家施寄青女士，陝西人，國立政治大學中文系畢業。現任建中教師，專業譯者。翻譯作品有：「印度之旅」、「反敗為勝」、「神約」、「感傷的教育」等書。’

¹¹ The original reads, ‘讀者透過譯文，可以強烈地感受到原著深刻動人的道德力量。’

Moreover, Shih has contributed a translator's note as a preface. Immediately following the preface is a note about the author, also written by Shih (Picture V). The note outlines the biography and achievements of the author, intended to help readers understand the author's background. Moreover, the note emphasises that the author Alice Walker was devoted to the woman's movement and African literature. This emphasis may indicate the publisher's intention to trigger some ideological effect in the readers, regarding the shared background of the author and the translator. The connection may also have been intended to convince Shih's readers that she was especially qualified and particularly competent to translate the story.



Picture V Shih's note on the author

From the paratextual elements of Shih's contributions discussed here, it may be inferred that the publisher wished to appeal to a target readership which was interested in and cared about women's issues, or was perhaps more willing to get close to a woman's story as presented by a feminist translator.

5.1.3 Lan's version

In Lan's version, the photo on the front cover (Picture VI) is also a still from the movie. The publisher may have had similar intentions to those of Shih's publisher, i.e. to promote the novel by using its relationship with the film, especially to cinema-goers. Nevertheless, in this version the only paratextual element concerned with gender issues appears in the afterword provided by Lan. It gives a detailed description of the protagonist's struggle with oppression, suggesting that the translator has a thorough understanding of the misery and physical exploitation experienced by Celie. This is an understanding he may have had before undertaking the translation, since it is taken from a report by Lan that was published in a newspaper before he was commissioned for this later task.



Picture VI The front and back cover of Lan's version

The paratext in Lan's version carries more religious overtones than the other two. Firstly the name of the publisher, Cosmic Light, appears on the front cover and this may advise or remind readers of its religious background. It is assumed that the

target readers of Lan's version would be Christians, or those with some religious inclination or at least awareness. The selection of this as a novel for translation was clearly related to the publisher's wish to promote the love of God, according to the translator (personal communication, Jan 2007). The novel does indeed illustrate the protagonist's belief in God; moreover, the short introduction on the back cover does not only record the awards won by the story, it contains a comment in Chinese by the author Alice Walker which emphasises the importance of faith in God. It reads, '[t]hrough the valuable process of life, with faith in God and humankind, [people] should seek to accept the feelings of love in the world¹² (my translation).' While the original comment from Walker is hard to locate, probably individual sentences collected from Walker's interviews, has to some extent given certain religious implications.

Secondly, the publisher's intention to make readers aware of the religious background to this work is clearly set out in the preface. Zhi-ping Lin, a professor at Zhong-yuan University as well as president of the publishing house, gives a synopsis of the story and his view of the book. In this preface (Picture VII), he explicitly encourages readers to feel the love of God while the two leading characters in the story struggle with their lives. The story, according to him, is filled with trust, hope, and love from God as, '[t]his pair of purple sisters, in their noble spirits, have the love of God to help them undertake endless physical and psychological humiliations and torture, and to walk their road of life with the spark of faith and love. [...] This book shows us the lives of black sisters blossoming into trust, hope and love that grow out

¹²The original reads, '在生命的珍貴歷程中，憑著對上帝與人的信心，重新考量接受人世間各種情愛的感情。'

of their miserable, painful, evil-inflicted experiences¹³ (my translation).’ Lin’s introduction would lead readers, perhaps Christians in the main, to expect a story in which the protagonist encounters and faces her tribulations with the help of a strong belief in God. We may assume, therefore, that the publishing house intended to frame the novel in Christian terms, by emphasising the religious aspects as well as a belief in God.



Picture VII The preface in Lan’s version

A mediation, possibly by the publisher, is revealed by a switch of letters in this version: the first and third letter of the source text have been interchanged. In the story, the first letter describes how Celie is sexually abused by her stepfather, with

¹³ The original reads ‘這一對紫色的姊妹花，以她們高貴的靈魂，堅持由上帝而來的愛，承受了來自肉體與精神上無盡的屈辱與折磨，一步步的在人生道上踏出了信心與愛心的火光，[...]。這本書告訴我們一對黑人姊妹花如何以她們不幸、痛苦、甚至是罪惡侵凌的人生，綻放出信、望、愛的花朵。’

graphic descriptions of sexual organs and sex acts. The third letter describes how Celie's babies are taken away by her stepfather, and indicates that the stepfather intends to rape Celie's sister. In his interview, the translator denied that he had been responsible for switching the letters; this suggests that the publisher may have been unwilling to have such shocking descriptions right at the start of the story, for fear of arousing antipathy or criticism. The re-arrangement may be a subtle signal that taboo descriptions as they appear in the novel could violate Christian ideology, and should be avoided. We shall look further at Lan's translation, to see if similar cases occur elsewhere. In the following section we shall analyse the three translators' re-presentation of gender issues, to identify any ideological concerns indicated by the linguistic items they chose in the course of their translation work.

5.2 Text analysis: gender issues

This section discusses topics concerned with gender issues. Our analysis contains descriptions of sex and sexuality that appear in the story and which would have been regarded as taboo topics for Taiwanese readers during the 1980s (Personal communication with Mai, 2007; Ho, 2003). Indeed, the use of such material by the author is presumably meant to shock the reader, attracting their attention and increasing understanding while illustrating Celie's psychological development and growing physical awareness while suffering male domination and exploitation. These taboo topics appear in the original with some level of emphasis, and if translated literally could have aroused disgust or indeed distress for Taiwanese readers. Such descriptions could have been especially risky to publish in an authoritarian rule which may as well have brought a great challenge for three translators. The text analysis in this section looks at how each translator has dealt with taboo topics, and also suggests how each translator's ideological stance, personal attitude and other

factors may have contributed to their decisions when re-presenting gender issues. The examples in the following analysis focus on the events that take place between Celie, Alphoso, Albert and Shug in the novel, and which are of significant importance to the story.

5.2.1 Sexual coercion

At the start of the novel, Celie is raped and threatened into silence. The assault is by her stepfather Alfonso, the man she calls father, who forces Celie to do 'what your mammy wouldn't,' when her mother is sick. Celie is treated as an adjunct, secondary, an object for male exploitation (Waldby et al, 1989: 97-98) as is illustrated by the following extract:

First he put his thing up gainst my hip and sort of wiggle it around. Then he grab hold my titties¹⁴. Then he push his thing inside my pussy (Walker, 1982: 3).

(1a)他先把他的東西頂住我的屁股擺動幾下，然後抓住我的胸部，把那東西放進我的體內。(Zhang, 1986: 15)

(He firstly puts his thing against my bottom and wiggles, and then grabs my bosom(chest), and puts that thing into my body.)

(1b)他先把他的東西頂住我屁股，往裡面鑽。然後他抓住我的乳房，然後把他的東西頂進我有毛的地方。(Shih, 1986: 17)

(He firstly puts his thing against my bottom, and digs inside. Then he grabs my breasts plunging his thing in a place with hair.)

(1c)他頂著我的屁股，不停地扭扭擺擺，(Lan, 1986: 4)

¹⁴ Lexical items selected for analysis are bracketed and phrases/sentences underlined. The three dots in the bracket in this study refer to text the translator omitted.

(He was pushing against my bottom, and wiggled continuously. [...])

In this instance, we have three lexical items for examination as three transeemes. For the first two we will consider two parts of the body, 'titties' and 'pussy' in Celie's narration. These two terms are linguistically moderately taboo in the source language; they carry a moderate degree of shock value in the story, and if translated literally could have had similar effects upon Taiwanese society. After the two terms, we will investigate the rendering of the verb 'push' in the three versions. The shock value of this may have been greater than that of the two nouns considered previously, when applied to sexual behaviour. At the same time, each version could possibly signal the translator's ideological concerns and other potentially influential variables operating during the process.

In her translation, Zhang makes two semantic shifts when translating the body parts as '胸部'(xiongbu), meaning 'bosom' or 'chest' in Chinese for 'titties,' and '體內'(tinei), meaning 'inside the body,' for 'pussy' in the original. It seems these two taboo terms have been euphemised, though to different levels; the second term has suffered a more drastic shift in semantics than the former. As for the verb 'push', indicating the man's action during sexual activity, the translator has again applied the same euphemising approach: generalising the term by the use of a verb '放'(fang), in Chinese, meaning 'to put.' The imagery of gender oppression, expressed in terms of male penetration, has to an extent been diluted in this version.

In comparison to Zhang's version, Shih has used more explicit terms for the body parts and the act in question. She uses '乳房'(rufang), 'breasts,' for the original term, 'titties'; while there is a synonymous relation with the original there has been an upward shift in style, from colloquial to formal, which tones down Celie's use of

vernacular. In addition the other private body part, 'pussy,' is translated by Shih as '有毛的地方' (youmaode difang), 'a place with hair'. Looking for the reasons behind this decision, we may assume that Shih has chosen not to shock or offend her readers too much, perhaps because they were still at the beginning of the story since sales volume is also important to her as a translator (personal communication, July 2007). Thus she supplies a euphemistic phrase in a more 'acceptable' style. Taiwanese readers would have found it easy to guess what she meant by this, and her version may well have been shocking to some conservative readers. As for the verb, Shih gives the explicit imagery of sexual oppression by using the term '頂' (ding) in Chinese, meaning 'plunge [something] in,' maintaining the original meaning.

Lan greatly downplays the sexual exploitation in the original in this example. He has not merely deleted the three terms in question, thus removing all the description of sexual oppression, at the same time he changed events by use of a substitute phrase, '不停地扭扭擺擺' (butingdi niuniu baibai), which means 'wiggling continuously.' Although readers may have been able to guess what has taken place based on the context Lan provides, this mutative shift may have been self-censorship of acts and their description that he thought 'inappropriate' for the readers. It could equally be possible that this manipulation was the result of editorial censorship; but if it was indeed Lan who was responsible for the intervention, his approach would correspond to the earlier hypothesis concerning his ideological stance being close to that of his Christian publisher as suggested by the paratextual elements. Also, apart from his concerns about acceptability in Taiwanese society, the manipulated term may have reflected his personal attitude, which could have been influenced by the internalised Confucius morality, although when interviewed he claimed to have an open mind towards such descriptions (personal communication, Jan 2007). Or possibly Lan

may not have had sufficient awareness with regard to the sexual coercion happened to Celie as he commented in the interview. Nevertheless, his version could have made the translator appear an outsider to the gender oppression and sexual violence Celie suffers.

5.2.2 A brave confession

In this instance, we select a retrospective account given by Celie to her confidante Shug Avery regarding the sexual violence inflicted by Alphoso. The reason for choosing this passage for analysis is to see if there are any differences in the approach taken by the three translators when they again re-present Alphoso's sexual oppression. This example can be seen as a contrast to the previous one, when the three first approached the sexual coercion described at the beginning of the story. Celie's confession in this case can be regarded as a sexual healing, when she dares to speak out about what has happened and the horror she has experienced. It also shows her childlike incomprehension of the sexual act and her wish to 'deny the violence of its particular manifestation' (Eddy, 2003).

'I never even thought bout men having nothing/ down there/ so big. It scare me just to see it. And the way it poke itself/ and grow' (Walker, 1982: 102).

(2a)從來沒想過男人身上/有那種東西，我一看見就嚇壞了，...。(Zhang, 1986: 130)

(I've never thought men having that kind of thing on his body, on seeing [that] I scare badly.)

(2b)我沒想到男人下面/那麼大，我怕得不敢看，...。(Shih, 1986: 146)

(I've never thought men's lower body part /so big, I am too scared to see.)

(2c)我從沒想過那種事情。[...] (Lan, 1986: 127)

(I've never thought of that kind of matter. [...])

In this section we have two sentences for investigation. The first underlined one is split into three transems regarding the sex organ: 'having nothing,' its location, 'down there,' and its size 'so big.' The second, in two transems, indicates the growing size of the sex organ, '[a]nd the way it poke itself/ and grow,' during the sex act. The detailed descriptions of the male's sex organ could well have been more shocking to both the source and target readers than the terms used in the previous example. The two sentences in question may have been enough to arouse disgust, outrage and anger at the male sexual exploitation of Celie (Hooks, 1993: 287), not to mention the description in the second underlined sentence. Yet it is worth noting that the source text per se is euphemised more than the previous example. We intend to see how each translator again interacted with these taboo terms in this case, in contrast to those taken from the beginning of the story.

In Zhang's version, the first transeme for analysis 'having nothing,' implying the male sex organ, is translated as '有那種東西' (you nazhong dongxi), meaning 'having that kind of thing.' Compared with her choices for body parts in the preceding instance, here Zhang's version seems quite literal without any semantic shift. In the second transeme 'down there,' specifying the location, Zhang uses implicitation as '身上' (shenshang), meaning 'on the body' with a modulation shift (Section 4.3, Figure III). This shift suggests that she may have been unwilling to indicate the exact spot where the sex organ is located. Nonetheless, from Zhang's point of view the use of the two terms, together with the mention of the sex organ, could have been sufficient for her readers to understand. In addition she has made a mutative shift, and deleted the last transeme which indicates the size of the sex organ. It is likely that this term may

have been too specific and detailed for her, her publisher and readers, so self-censorship was applied. When comparing with items such as 'titties' and 'pussy' in the previous example, the terms in this version have been re-presented to varying degrees. From the items Zhang has re-presented, we may feel that in her opinion the location and the size of the male organ could have been stronger in terms of taboo force.

For the two transeemes in the second underlined sentence Zhang again made some deletions, which additionally suggests self-censorship. The two transeemes in the original, describing a behavioural taboo, may have gone beyond Zhang's boundary of acceptability. Apart from her own restrained attitude to such subjects, social acceptance could again have been a possible motive for her decisions. She may have seen the use of deletion as a safe way to prevent further trouble such as readers' criticism, the need for re-edition, or even the risk of being given no further translation work by her commissioning editor. Of course, the boundary we assume could have been the result of cooperation between the translator and her publisher. Nor can we rule out censoring by the editor before publication.

Shih's approach to the first three transeemes under investigation is to some extent contrary to Zhang's. She does not clearly indicate the sex organ in her version but uses the term '下面' (xiamian), 'lower body part,' a modulation shift (Section 4.3, Figure III). In this, her version may have had at least two advantages: she would not upset her readers too much, but at the same time she was able to achieve much the same effect as the size of the sex organ is translated literally as '那麼大' (namoda), meaning 'so big.' Readers would find that easy to understand in the context provided, while her version may still have carried a certain shock value.

Nevertheless, Shih took a mutative shift when deleting the second underlined sentence regarding the engorged sex organ during sexual activity. Although she claimed in her interview that she had followed the original closely, daring to be explicit when presenting taboo topics, it may be possible that she had forgotten occasions when she practised self-censorship. Alternatively her publisher may have intervened in her manuscript, which would have suggested that the publisher's attitudes on tabooed topics were a step behind Shih's. Yet we cannot rule out the possibility that Shih herself transgressed against her stated principle to follow the original faithfully, since the behavioural taboo may well have been too strong for her to re-present in the translation.

Finally, let us move on to Lan's version. Among the three, based on the previous example it seems Lan had most reservations about taboo items. In this case, maintaining the same approach Lan went further in deleting any sexual associations, and this has made his version much shorter than the other two. In addition to censoring the sexual implications, he also avoided describing how frightened Celie is in the face of Alphoso's assault, '[i]t scare me just to see it.' This decision could have been a consequence of deleting the co-text with taboo descriptions.

Thus the sexual oppression is greatly toned down in his version, which supports our assumption of Lan's status as an outsider in Celie's gender relation with Alphoso.

Indeed, Lan's deletion of items that have sexual connotations is an indication of his great concern not to offend his readers, so provoking self-censorship. This approach also suggests that the translator's ideological stance was very close to that of his Christian publisher, as suggested earlier. Although we cannot rule out the possibility of editorial censorship, if most of the intervention is Lan's responsibility then his use

of terms also gave a different implication when compared with his female counterparts, since Alphoso's act of oppression is softened. His version has therefore significantly mitigated the confession for which brave Celie is responsible.

5.2.3 Male double standards

After her sexual exploitation by Alphoso, Celie is forced into submission to him. In the story, in order to protect her sister from the same sexual abuse Celie tries to divert Alphoso's attention, and is willing to sacrifice herself. In her account we can clearly see the man's double standards; he manipulates Celie, and beats her up while at the same time exploiting her sexually: 'I tell him I can fix myself up for him. I duck into my room and come out wearing horsehair, feathers, and a pair of our new mammy high shoes. He beat me for dressing trampy but he do it to me anyway' (Walker, 1982: 9).

(3a)[...]他認為我穿得像妓女而打我一頓，不過還是要了我。(Zhang, 1986: 21)

([...]) He thinks I wears like a whore and beats me up, but he still takes me.)

(3b)[...]他打我說我穿得像賤人，不過他對我做了那件事。(Shih, 1986: 10)

([...]) He beats me up saying I wear like a bitch, but he does that thing to me.)

(3c)[...]他嫌我糟蹋了這套服飾，所以打了我一頓。然而，他還是做了那件事。(Lan, 1986: 9)

([...]) He complains I ruin the clothes, so he beats me up. However, he still does that thing.)

In this instance, we have two items to investigate and each of them is a transeme. The first is the term 'trampy,' which can be used (Online Oxford Advanced Learner's

Dictionary) to describe homeless people who ask for food and money in the street. Here, however, it is used in a negative way to describe women who have many sexual partners (ibid.). This term, used by Alphoso in the story, suggests that the man greets Celie's appearance with scorn and contempt.

The second item is the implied sexual activity in the final phrase 'he do it to me anyway,' marked with an underline for investigation. The phrase is itself euphemised by the narrator, Celie, which again suggests her innocence and passive role in the sex. The taboo force in the original is thus much reduced.

The term 'trampy' invoked different interpretations from the male and female translators. Both female translators' versions, '妓女' (jīnǚ) meaning 'prostitute,' and '賤人' (jiàn rén), referring to 'a slut' are close to the second definition given by the dictionary. Their versions show the negative connotation of the original. Lan makes a mutative shift by substituting a phrase '糟蹋了這套服飾' (zāotale zhetao fushi), which means 'ruin the dress', to indicate Celie's fault and Alphoso's anger. His version is much closer to the first given in the dictionary but in this way the subtext of the term 'trampy,' along with Alphoso's contempt for Celie, has been toned down. Perhaps Lan missed the figurative implications of the term, and simply found a literal replacement. By accidentally deleting the gendered subtext in the original, Lan's version seems to indicate that the insult to Celie has been in some way mitigated.

For the phrase 'he do it to me anyway' Zhang's version is rather different from the other two, with some distinctive connotations which should be analysed and discussed in depth. Her version in Chinese '要了我' (yàolewǒ), meaning '[h]e takes me,' indicates that Celie is a vulnerable female whose body may be taken sexually by the

male but her term is used in an old-fashioned Chinese way; it reinforces the idea of Celie's subordinate status to the male sex. In this sense, her version adds implications beyond the scope of the original with a modulation shift in semantics (Section 4.3, Figure III). In contrast with the other two versions that follow the original more closely, it seems to show that Zhang was willing to manifest Celie's subservience under male domination but in a somewhat more disempowering way. It is thus reasonable to argue that Zhang could have been sensitive to certain traditional gender matters, i.e. mindful of conflict between the sexes.

5.2.4 Male objectification

This example looks at other terms used by Alphoso to insult Celie when he tries to barter her into marriage, as a commodity to be exchanged between men. When he introduces her to Albert, his language ranks her as an object whose value depends merely on virginity, physical attractiveness and labour: '[s]he ain't fresh tho, but I specs you know that. She spoiled. Twice' (Walker, 1982: 10).

(4a)她已經不是新鮮貨，不過我猜你也知道了。她被人玩過兩次。(Zhang, 1986: 22)

(She already is not a fresh product, but I guess you knew that too. She has been made a fool of sexually by people twice.)

(4b)雖然她不新鮮，不過我想你也知道。她慣壞了。大了兩次肚子。(Shih, 1986:14)

(Although she is not fresh, yet I think you knew too. She is spoiled. Pregnant twice.)

(4c)她不算「新鮮」了，我想你大概還不知道吧？她生過兩次孩子。(Lan, 1986: 9-10)

(She is not 'fresh', I think you probably don't know? She has borne two children.)

In this example, there are two linguistic items as two transemses to be analysed. The first item is 'fresh,' an adjective used to describe products in a new or clean condition, here implying Celie's virginity. The other transeme 'spoiled,' however, may have two possible meanings in this context, according to the Online Oxford Advanced Learner's Dictionary. These include changing something or someone from good to bad, almost certainly the sense in which it is used here, or to be indulged by someone.

Zhang's version again suggests that the translator's traditional gender awareness was possibly influential during the process. For the first transeme Zhang adds a noun to reinforce the implication that Celie is not '新鮮貨' (xinxianhuo), 'a fresh product,' as a modulation shift in semantics (Section 4.3, Figure III). This extra noun helps to clarify the meaning in Chinese, and in this way the translator has made the original more explicit. Due to this extra noun, her version gives a clear picture of how Celie is treated as a product that may be passed between men. In a way, it has gained an ideological effect that reinforces the unequal gender relationship. For the second transeme Zhang's version, '被人玩過' (beiren wanguo), meaning 'to be made a fool of sexually,' reads rather strongly in Chinese, describing chauvinistic men who exploit females sexually but have no feelings for them. Her version has thus shifted semantically to expand the original information by reinforcing and making manifest Celie's subordination: she is depicted as being available to any and every man. It is possible that Zhang based this selected term on the second sense given by the dictionary, then modified it having realised that there is a subtext filled with sexual exploitation. In addition, it retains the suggestion of what an irresponsible and indifferent character Alphoso must be, if he can throw Celie out after exploiting her sexually. As the terms and phrases would almost certainly not have been regarded as strong in terms of their taboo force in 1980s Taiwan, Zhang's commissioning

editor may have intervened less in the manuscript. We may assume that Zhang was able to select these linguistic items with a greater degree of freedom, not needing to pay constant attention to social acceptability or to undertake self-censorship. From the two linguistic items selected in this instance it seems that Zhang was willing to indicate male supremacy and female subordination in terms that are free from graphic sexual depiction.

Shih's first term follows the original closely, indicating that Celie is no longer new to men. Yet she has chosen the second sense, 'spoiled,' in Chinese for the second term. Her version may seem to indicate that Alphoso is a doting father and, coming after his sexual abuse of Celie, could confuse the reader.

Lan has applied different translation techniques for these two terms. For the first transeme he uses quotation marks around 'fresh,' suggesting that certain connotations accompany the term. As in Zhang's version, Lan's use of quotation marks here suggests Celie's subordinate status to Alphoso. Thus a modulation shift appears, with supplementation by the marks. Lan does not translate the second transeme, but merges the term with the following clause. Such approach fits the one he mentioned in the interview (personal communication, Jan 2007) that he prefers giving a general idea rather than word-by-word interpretation.

5.2.5 A forced marriage

Having been objectified and sexually exploited by her stepfather, Celie is forced to marry Albert. Marriage does not save her from her subordinate status. A sentence taken from Celie's account of the wedding day shows that she feels no joy at all. Even worse, she is unable to feel any sexual pleasure but disengages herself from the sex act by thinking about her younger sister: 'I lay there thinking bout Nettie while he

on top of me, wonder if she safe (Walker, 1982: 14).'

(5a) 我趁他壓在我身上時想著奈蒂，不知道她安不安全。(Zhang, 1986: 26)

(I think about Nettie while he presses on top of me, wondering if she is safe.)

(5b) 當他在我身上時，我躺在那兒想著妮蒂，不知道她是否安全。(Shih, 1986: 17)

(When he is on top of me, I lay there thinking about Nettie, wondering if she is safe.)

(5c) 我一直想著奈蒂，想她是否平安。(Lan, 1986: 14)

(...)I keep thinking about Nettie, thinking if she is safe.)

In this instance, a euphemism for sexual behaviour is underlined for analysis. It may have served as a moderate taboo in the source text, but here Zhang has used an explicit version. While the original does not contain a verb, Zhang uses the term '壓' (ya), meaning 'press,' which clearly indicates sexual activity. Perhaps she had no particular reason for using this extra verb, and was simply trying to make her version easier to understand in Chinese. Nonetheless her version makes clear Celie's reluctance, in contrast with Albert's dominance over her body in the act of sex.

Shih's version follows her principle of sticking closely to the original since the original is awarded (personal communication, July 2007) and bears a synonymous relation with the original which carries a relatively minor taboo value in Chinese.

Lan makes a mutative shift in semantics and removes the sexual implications entirely, simply deleting the phrase in question. His version plays down Albert's sexual exploitation of his wife. Nonetheless, in the afterword to his version Lan contributes a detailed summary of the sexual exploitation and patriarchal dominance to which

Celie is subjected and this indicates that Lan understood the scenario well even before undertaking the translation. Thus we can safely assume that an unwillingness to reproduce explicitly a tabooed topic, for fear of causing feelings of discomfort, could have been much more the determining reason for his decisions, combined with an ideological stance close to that of his Christian publisher. It seems that this phrase may again have been too graphic for him, and the censor was again triggered. Moreover, his version has again offered different implications of gender relations as the depiction of sexual abuse by men is again missing, in contrast to the versions by his female counterparts who retain the description of sexual exploitation. Of course we can never rule out the possibility that it was actually Lan's publisher who intervened in the manuscript.

5.2.6 Sexual objectification

In the forced marriage, Celie is unable to escape from being a victim of her exploitative husband and continues to be treated as an object. According to Cutter (2000), the unpleasant sexual intercourse that Celie experiences may be seen as symbolic rapes; in Celie's description, intercourse with her husband is no more than mechanical and emotionless as '[h]e git up on you, heist your nightgown round your waist, plunge in' (Walker, 1982: 74).

(6a)他壓在你身上，掀起你的睡衣。□。(Zhang, 1986: 94)

(He presses on your body, lifting your pyjamas. □.)

(6b)他爬到你身上，急忙把你的衣服拉到腰上，戮進去。(Shih, 1986: 84)

(He climbs on your body, hastily pulling your clothes to the waist, plunging in.)

(6c) 他壓到你身上，把妳的睡衣翻到腰上，胡亂蠻衝。(Lan, 1986: 89)

(He presses on your body, lifting your pyjamas to the waist, pushing randomly without directions.)

Before our analysis, it is worth noting that none of the three translators had a problem with the original '[h]e git up on you, heist your nightgown round your waist,' a graphic scene of sexual behaviour. It seems that Zhang and Lan may have been inconsistent in their approaches to tabooed items in the process of translation. In this example we will focus on the term 'plunge in,' describing a man's actions during sex, which is graphic in the source language with high taboo force when used to depict such activities. This behavioural taboo could have had a great shock value in the original. In addition this is semantically similar to the term 'push' we examined in the first example. We shall see how the three translators approached this term in the following section.

Compared with the implicitation technique that Zhang applied to the term 'push' in the first example, her attitude towards this term was much more reserved and she made a semantic shift to delete the graphic act. Maybe she was unable to find a euphemised replacement while working to tight deadlines (email correspondence, April 2007). So she simply omitted the phrase, but left room for imagination in the context provided in the rest of the passage implying that some sexual activity is about to take place. We can safely infer that the translator was aware of the taboo force of the term. Nonetheless in this case the term, which highlights male sexual objectification, has been omitted.

Shih followed her principle of following the original by choosing the verb '戮' (lu), a literal but rather archaic term. Her version is graphic, giving a very explicit picture of the man's sex organ piercing the female body. It seems that she drew upon her

expertise in Chinese literature during the process, although the term goes beyond the range of the protagonist as an uneducated, fourteen-year-old girl.

Rather than resorting to deleting or substituting this graphic act, in this instance Lan chose to supplement the original by using the phrase ‘胡亂蠻衝’ (huluanmanchong), meaning that someone ‘pushes randomly without direction.’ The phrase carries some overtones of the intercourse depicted in the original, while not being too graphic. In addition, the use of a different technique to approach a taboo term seems to indicate that the translator was trying to make a presumably disfavoured item into a much more acceptable one.

5.2.7 Physical violence

Apart from his sexual oppression, Celie also has to endure physical abuse from her husband. He often beats or slaps her for no particular reason, merely to demonstrate his masculine power in the household. Before meeting Shug Celie has no one to turn to, but must resign herself entirely to him. When her husband beats her, she becomes psychologically paralysed and wooden: ‘[h]e beat me /like he beat the children. Cept he don’t never hardly beat them. He say, Celie, git the belt. [...] It all I can do not to cry. I make myself wood. I say to myself, Celie, you a tree. That’s how come I know trees fear man’ (Walker, 1982: 23). It seems that the beating results in Celie’s ‘depersonalization’ and an alienation from herself (Weiss, 1962: 464).

(7a) 他打我/就像打孩子。只是他從來不會真的揍他們。他說，莎麗，去拿皮帶。 [...]。 我只好不哭，讓自己變成木頭。我對自己說，莎麗，你是一棵樹，因而明白樹木都害怕男人。(Zhang, 1986: 38)

(He beats me /just like beating kids. Only he never really beats them. He says, Celie, go get the belt. [...]. All I can do is not to cry and turn myself into wood. I tell myself, Celie, you are a tree. Therefore I realise trees are all afraid of males.)

(7b) 他打我/像打小孩一樣。除了他並不是真打他們。他說，世蘭，拿皮帶來。 [...]。 我只能做到不哭。把自己當成木頭，我對自己說，世蘭，你是一棵樹。 [...]。
(Shih, 1986: 32)

(He beats me/ like beating kids. Despite he doesn't really beat them. He says, Celie, go get the belt. [...]. All I can do is not to cry. Turn myself into wood. I tell myself, Celie you are a tree. [...].)

(7c) 他打老婆/和打小孩時出手都一樣重，只不過他很少打孩子。每次打我前，他會說：塞莉，拿皮帶來。 [...]。 我只有咬緊牙根忍著不哭，把自己當成一塊木頭，我告訴自己，塞莉，妳是顆樹。從此，我才知道樹也怕人。 (Lan, 1986: 27)

(He beats wife /and beat kids with the same strength, despite he rarely beats kids. Before he beats me every time, he says: Celie, go get the belt. [...]. All I can do is grit my teeth and hold the tears, turning myself a piece of wood. I tell myself, Celie, you are a tree. From then on, I realise trees too are afraid of people.)

In this section we have four transems for analysis. The first two are taken from the first underlined sentence and are separated by a slash '[h]e beat me /like he beat the children.' The third transeme is the second underlined sentence '[i]t all I can do not to cry.' and the last one falls on the final linguistic item, 'man' in the original.

For the first two transems, Zhang's version '他打我就像打孩子,' meaning, '[h]e beats me like beating kids,' and Shih's '他打我像打小孩一樣' (tadawo xiang daxiaohai yiyang), '[h]e beats me like beating kids,' are synonymous with the original and without any semantic shift. Lan's version is somewhat different in its implications from the other two versions. Indeed, the second transeme in his version '和打小孩時出手都一樣重' (hen daxiaohai shi chushou dou yiyang zhong), indicates that Albert 'beat kids with the same strength.' In other words, Lan has made a modulation shift in semantics (Section 4.3, Figure III) in the translation. His

version suggests that Albert beats his wife and children with equal force, as well as the fact that Albert not only abuses her physically but the children too. In this way the conflict in the household seems to have been diluted. However, it seems much more possible that the translator's gender may have been responsible for a failure to detect the subtext of the original, i.e. the power imbalance between Albert and Celie, and therefore Lan put a slightly more generous gloss on Albert's behaviour.

Lan has made a modulation shift on the next transeme, but this time he explicitly reinforces the impression of Celie's great endurance given the physical violence to her body. The two female translators' versions, Zhang's '我只好不哭' (wo zhihao buku), '[a]ll I can do is not to cry,' and Shih's '我只能做到不哭' (wo zhineng zuodao buku), '[a]ll I can do is not to cry,' are literally true to the original. Yet Lan adds an extra phrase to his version, '我只有咬紧牙根忍著不哭' (wo zhiyou yaojinyagen renzhe buku), indicating '[a]ll I can do is grit my teeth and hold the tears.' Compared with the first two transems analysed earlier, his version comes closer to the point that Walker was trying to make: that Celie holds back her tears in order not to give her husband the satisfaction of seeing her cry. It seems possible that the translator was more willing to present and make concrete Celie's suffering than Albert's violence, if we take all the terms in question into consideration. His version may also imply that Celie is developing some female solidarity in the face of male violence.

The last transeme 'man' has been especially selected in order to investigate whether any gender-marked lexis has been used by the translators. The term 'man' has two meanings in its own right, as it can refer to all human beings or just one; Zhang has chosen here to re-present the term as '男人' (nanren), meaning 'men,' which arguably fits the gender implications of the story narrated by Celie. While we may assume

that she has used the term unconsciously, yet her version makes explicit Celie's fear of physical violence from her husband. In some way, Zhang may have had an awareness of gender issues in mind during the process. Interestingly Shih, the feminist translator, deleted the last sentence of the original and thus lost the simile of Celie comparing her subservient status with that of a tree. Possibly Shih's decision resulted from her thinking the phrase irrelevant to the storyline, so she deleted it. Lan uses the gender-neutral meaning '人' (ren), 'people' in his version, although the decision may have possibly been by reason of his gender. Perhaps he failed again to notice the potential ambiguity in the original, especially when we compare his version with those of his female counterparts.

5.2.8 Finding a voice

The turning point for Celie in the story is when she meets the character Shug, who saves her from an unpleasant marriage. With Shug as an attentive listener, Celie gradually finds her voice and becomes able to express her feelings. We witness how she gradually comes to refuse to see herself as a victim. This example is taken from the dialogue between Celie and Shug, and it offers another opportunity to see how the three translators again handle Albert's sexual exploitation through Celie's account.

He never ast [sic] me nothing bout myself. He clam on top of me/ and fuck and fuck, even when my head bandaged (Walker, 1982: 103)

(8a) 他從來不問我的感覺，只是壓在我身上/欺凌我，甚至不管我的頭上還包著紗布。(Zhang, 1986: 131)

(He never asks my feeling, only presses on my body/ bullying me, even does not care my head bandaged with gauze.)

(8b) 他從未問過我的事。他上來/便是幹呀幹的，甚至我頭上綁著繃帶。(Shih, 1986: 147)

(He never asks about my things. He comes onto me /and then fucks and fucks, even if my head is tied with bandages.)

(8c) 他從來不問我任何有關我的事，...他只會滿足自己，即使我頭受了傷，他也不管。(Lan, 1986: 129)

(He never asks me anything about me, ...he only satisfies himself, even if my head is hurt, he does not care.)

In this instance, the first transeme we have chosen to investigate '[h]e clam on top of me,' is similar to the one in the earlier example, the forced marriage of Celie with Albert (5.2.5). However the shock value in this case is very strong, as the verb is clearly presented in the original. The other transeme for analysis is 'fuck and fuck', the taboo force of which is even greater in the source language. Alice Walker's literary intent when using this strong term was presumably to reinforce the sexual exploitation that Celie has to suffer; yet on the other hand we have a sense that Celie is improving and developing, not merely in her awareness of sex but also the courage to speak about it.

For the first transeme, Zhang re-presents the act Albert performs explicitly as '只是壓在我身上' (zhishi yazai woshenshang), meaning 'only presses on me.' Moreover, she avoids directly translating the second transeme 'fuck and fuck' in the original but substitutes a phrase '欺凌我' (qilingwo), meaning 'bullying me' if translated back into English. As in previous examples, from Zhang's viewpoint the behavioural taboo 'fuck' may have been too graphic and specific a reference to sexual behaviour. Similarly, here she has removed the sexual implications and merely provided part of the information, that Celie is being 'bullied' by her husband; yet taken with the previous transeme, which makes the sexual activity explicit, readers may well be able

to guess the implications of 'bullying.' Zhang's approach may be regarded as a way of 'playing safe.' Nonetheless, although the sexual activity is diluted, it seems she has still been able to create a scenario by pointing out Albert's exploitation of Celie's body. Thus we may assume that her traditional gender awareness remained in place.

Shih, following her principle of sticking to the original, maintains literal equivalence when re-presenting tabooed terms. She depicts the sexual intercourse by translating these two transeemes as first '他上來' (tashanglai), meaning '[h]e comes onto me,' and second '便是幹呀幹的' (bianshi ganya gande), meaning 'and fucks and fucks,' synonymous with the original. As her version re-presents the behavioural taboo with the same strong force carried by the original, we may reasonably infer that her publisher had given her the freedom to present such topics without intervening in her version. Shih's version gives a clear picture of Celie being forced to endure sexual exploitation in her marriage, as seen through her account. The strong character '幹' (gan), meaning 'fuck,' in Shih's version may have been even more shocking for her readers.

In Lan's version, he has deleted the two transeemes in question and substituted the original with the clause '他只會滿足自己' (ta zhihui manzu ziji), which means 'he only satisfies himself.' It seems that Lan has again significantly reduced the sexual content at the expense of the shock value carried in the original. Nonetheless, he has left room for imagination as Albert, in his version, is a selfish person wishing only to 'satisfy' himself regardless of Celie's feelings. Comparing his version with Zhang's, we can see that Lan has reduced the original message to a much greater extent than the female translator.

5.2.9 Extramarital affairs

This example focuses upon Shug's extramarital relations with Albert. In this example we can see how Shug's idiosyncratic living style rejects the values of a Christian-based community (Hall, 1992) which may have been a challenge to the ideologies of Lan's publisher. Extramarital relations as described in the original may have been intended to challenge the general perception of gender relations existing in society when the source material was published.

I used to go round saying, I don't care who he married to, I'm gonna **fuck** him. She stop talking a minute. Then she say, And I did, too. Us fuck so much in the open/ us give fucking a bad name (Walker, 1982: 111-2).

(9a)我以前常常到處對人家說，我不在乎他娶誰，反正我要跟他**上床**。她暫停片刻又說，我的確這麼做了。我們簡直一天到晚都在胡搞。 (Zhang, 1986: 142)

(I used to tell others everywhere, I don't care whom he marries, and at least I want to **go to bed** with him. She pauses a while and says, I really did so. We simply messed things up (were simply at it all day).)

(9b)我去跟她說，我才不管他娶誰，我要跟他**幹**。她停下來一分鐘，然後她又說。我也這麼做，我們公開的幹，/以致於名聲弄得很壞。(Shih, 1986: 158)

(I go to tell her, I do not care whom he marries, and I want to **fuck** him. She pauses for one minute, and then she says again. I did so, we fucked publicly, /so that reputation was very bad.)

(9c)。她停了一會兒，然後說，我真的這樣做了。我們經常公開出入，/把戀愛這件好事，反而搞成了一件丟人的事。 (Lan, 1986: 140)

(...) She stopped for a while, and then says, I really did so. We usually go out together in public, /turning this good relationship into an embarrassing thing.)

In this example there are two items to be investigated. One is the term 'fuck', which has a strong taboo force in the source text, and which we will analyse again in this instance. The other is the underlined sentence, which has been divided into two transemes '[u]s fuck so much in the open/ us give fucking a bad name,' as this is actually two clauses without a conjunction. The use of such strongly taboo items again suggests the intention of the author to challenge the common view, using the extramarital relations between Shug and Albert.

Zhang seems again to have been trying to 'play safe' while re-presenting the transemes in question. She uses the term '上床' (shangchuang), 'going to bed,' to tone down the strong sexual undertones of the original 'fuck.' In addition she creates a euphemism for the sex act by using the other two transemes, and makes the semantics implicit in order to provide only partial information. In fact, she reduces the original semantics to a great extent with '我們簡直一天到晚都在胡搞' (women jianzhi yitiandaowuan douzai hugao), which means literally '[w]e simply mess things up all day long,' but with the implication that '[w]e were simply "at it" all day.' Her version at first glance gives the impression that Shug and Albert did 'hang out' or 'fool around' together. Nevertheless, it is not hard for a careful reader to find the euphemistic association of sexuality or sexual activity as the character '搞' (gao), meaning 'mess up,' used by Zhang carries sexual implications. On the other hand, in her version the last transeme has been entirely deleted as a mutative shift in semantics. It seems that for Zhang, the last two transemes in the original may again have been too graphic in terms of sexual activity and thus self-censorship was required. Yet for the deleted final transeme, we must wonder whether the translator was unable to catch the original semantics in a short time due to the difficulty of following the gist, not having enough time for second thoughts or to consult a dictionary, perhaps because

the deadline was tight. Possibly her radical changes to the first transeme made it that much harder to find an adequate translation for the second one.

Shih here literally applies a strong taboo term ‘幹’ (gan), in Chinese to translate the term ‘fuck’ in the original. Perhaps, given her feminist awareness Shih believed that Shug’s speaking style should be made manifest. Such a radical, literal translation technique may have been used not simply to shock Taiwanese readers, especially those who were unfamiliar with her outspoken style, but to create an opportunity for those readers to reflect on the gender relations prevailing in Taiwanese society. For the other two transems Shih has continued to follow the original closely, and again made the sexual behaviour explicit by use of the strongest term ‘幹’ (gan). Her version is again rather shocking to read, signalling her determination to confront the dominant ideologies as a feminist translator. Moreover, as the term passed the publisher’s checks before publication it seems more than likely that the publisher thought highly of Shih’s professionalism as a feminist translator, and was more willing to take a risk even if this meant facing readers’ criticism. In this regard we could argue that Shih’s publisher may well have cooperated with the translator in the hope of challenging prevailing attitudes towards gender relations in Taiwanese society, by the connotations given in Shih’s translation.

Lan has manipulated the three transems in question to a significant extent. His approach suggests that several factors may have been influential during his interaction with the original text. Following his tendency to use mutative shift when it comes to taboo items, here again Lan has deleted the term ‘fuck’ in his version. Moreover, for the transeme ‘[u]s fuck so much in the open’ in the original, Lan has removed the term ‘fuck’ and left the remaining information as ‘我們經常公開出入’ (women jingchang gongkai churu), meaning ‘[w]e usually go out together in public.’ For ‘us

give fucking a bad name,' Lan has substituted the term 'fucking' with '戀愛這件事' (lianai zhejian haoshi), meaning 'this good relationship,' in a mutative shift. In his version, Lan has deleted any association with the rough sexual intercourse contained in the original and turned the extramarital relationship into a romantic one. In this way Shug, originally admitting herself to be the third party in Albert's marriage, becomes in this version romantically involved with Albert. It seems that Lan has been trying to guide his readers away from thinking that this relationship is immoral. To put it in other words Lan's version has tried, to some extent successfully, to dilute the extramarital affair and frame the affair with normality, which his publisher with a background of Christian morality would probably have encouraged and accepted. Apart from those of the publisher, Lan's personal attitude, with internalised Confucius morality, towards the affair may also have contributed to his decision.

5.2.10 Sexual awareness

In the story, Shug's attitude to sex subverts gender relations as she guides Celie to find happiness physically and psychologically. Shug gradually inspires Celie's female awareness, and each exchange between the two actually portrays part of Celie's progress (Fifer, 1985: 162). In her dialogue with Shug, we see how Celie is gradually gaining a degree of sexual awareness. This is shown in the following,

Yall make love any better? she ast.

Us try, I say. He try to play with the button/ but feel like his fingers dry. Us don't git nowhere much (Walker, 1982: 101).

(10a)你們的床上關係有沒有改善？她問。

我們都在努力。[...] 我說。不過沒有多少改變。(Zhang, 1986: 129)

(Are your relations in bed improving? She asks.

We make efforts. [...] I say. But not much changes.)

(10b)你們做愛好點了嗎？她問。

我們試，我說。他試著去玩那個鈕釦，但我感到他的手指是乾的。我們沒多大進展。(Shih, 1986: 144)

(Do you make love better? She asks.

We try, I say. He tries to play that button, but I feel his finger is dry. We don't much improve.)

(10c)妳們做愛的情況有沒有好一點？她問。

我們試過阿！我說。他試著碰碰小鈕釦，但是我還是沒有反應，我們很少有感覺的。(Lan, 1986: 126)

(Is the condition of your making love getting better? She asks.

We tried! I say. He tries to touch the little button, but I have no response, we rarely have the feeling.)

In this section we investigate three items, one referring to sexual behaviour 'make love,' and the other, a long sentence cut into two transemses '[h]e try to play with the button/ but feel like his fingers dry,' said by Celie while describing detailed sexual activity, including a metaphorical term for the sex organ 'button.'

Avoiding any direct reference to the sex act, 'make love,' in a modulation shift Zhang generalises intercourse as '床上關係' (chuangshang guanxi), meaning 'relationship in bed'. For the other two transemses she has taken a mutative shift in semantics and deleted the whole sentence. It seems the very detailed, explicit descriptions of the sex act may again have been too graphic for her, and thus self-censorship was applied.

This again suggests her personal boundaries in re-presenting taboo descriptions.

Shih has followed the original closely for the transems in question. In addition, her version may in some way have again signalled an attempt to challenge prevailing ideologies in the domestic culture regarding taboo subjects in the 1980s, by naming the sex act and, in this instance, a graphic description of sexual activity.

For the term 'make love,' Lan stays rather literal in his version '做愛的情況' (zuoaide qingkuang), meaning 'making-love conditions.' While he could have used deletion, as in previous examples, it is possible that Lan was simply being inconsistent in his translation of taboo items. Moreover, as this literal term was published without editorial intervention, perhaps the publisher's ideological stance on taboo topics was not as reserved as we assumed. In reality there may have been some room for Lan to manoeuvre when translating taboo items.

The remaining two transems, however, do signal Lan's boundary for taboo items. For the first transeme in this sentence his version bears a synonymous relation with the original, as '他試著碰碰小鈕釦' (ta shishe pengpeng xiaoniukou), meaning '[h]e tries to touch little button.' Yet for the second one, he has skipped the original second phrase but substituted a new one '但是我還是沒有反應' (dan-hi wo haishi meiyou fanying), meaning 'but I have no response'. His version represents a mutative shift at the semantic level. Perhaps the second transeme concerning Albert's sexual behaviour was too graphic for Lan, and triggered his censor; yet he did take a risk by retaining the term 'button,' literally referring to the sex organ, in his version. It seems that the use of metaphor, as in the original, was a safe way for him to tackle taboo items in translation, which may also explain his previous approach to the sex act 'plunge in.'

5.2.11 Lesbian sexual desire

While Celie is exploited and oppressed by her husband, much as she was by her stepfather, Shug Avery plays a very significant role in helping Celie to regain her confidence. Gradually, Celie starts to have sexual feelings for Shug; this may be intended as a contrast to the heterosexual desire used as oppression, seen earlier. Being unaware of what kind of feelings these are, Celie discloses her affection incidentally as, '[o]nly time I feel something stirring/ down there is when I think bout Shug' (Walker, 1982: 63). The incident indeed foreshadows Celie's discovery and awareness of her body, under the guidance of Shug as the story later unfolds (Ross, 1988).

(11a)我唯一有[...] 感覺的時候，是在想起夏格時。(Zhang, 1986: 81)

(The only time I have [...] feelings is when I think of Shug.)

(11b)只有當我想到秀格時，我會感到難安 [...](Shih, 1986: 90)

(Only when I think of Shug, I feel uneasy(irritated) [...])

(11c)每次我只有想到雪兒艾芙莉時，心裡才會有溫暖的感覺。(Lan, 1986: 75)

(Every time I only think of Shug Avery, my heart has warm feelings.)

In the original we again find euphemistic and vague descriptions on the feelings aroused in Celie's private parts, and these carry varying degrees of taboo force. The phrase under investigation is cut into two transeemes, one describing the change in the sex organs due to arousal which gives the feeling of 'something stirring,' and the other 'down there,' indicating its location, whose shock value might have been a bit stronger than the other in the source text.

Zhang twice conducts a mutative shift in semantics. First she deletes the exact feeling

of 'stirring' that Celie has for Shug. The reader is given no more than a vague picture of certain feelings that Celie might have towards Shug, but no idea of what kind those are. Moreover, the place 'down there' in the original where Celie experiences a stirring feeling, is also omitted from Zhang's version. It is likely that the taboo description was the determining factor for the deletion. Equally, a reluctance to describe lesbian relations between Celie and Shug could have consciously motivated Zhang's decisions.

Shih translated the feelings Celie has for Shug as '難安' (nanan), meaning 'uneasy' or 'irritated', a term often used when one is waiting impatiently for, or expecting, somebody or something. Her version catches only part of the semantics in the original, and is hard to associate with Celie's sexual arousal in this context. Shih claims to follow the principle of sticking to the original faithfully, as she said when interviewed, (personal communication, July 2007), but here the use of a figurative expression might be regarded as self-censorship. Shih has also omitted the expression that indicates where the feelings occur, as did Zhang. Possibly Shih, like Zhang, was not prepared to depict a lesbian challenge to heterosexual oppression.

Lan has generalised and euphemised Celie's stirring feelings by the term '溫暖' (wennuan), meaning 'warm,' and turned the potential of same-sex desire into a basic expression of friendship by a mutative shift in semantics. Like Zhang and Shih, Lan may simply have removed the linguistic taboo.

5.2.12 Celie's self-exploration

In the story, Shug leads Celie to explore her body and to seek the joy of sex. While looking at herself Celie examines three things in turn, her hair, her lips and her 'rose', each symbolising an important aspect of Celie's attitude towards her body (Ross,

1988). This initiation in exploring her body, led by Shug, helps Celie develop a sense of self and her potential to see the world (Abbandonato, 1991). In their conversation, the source passage depicts a scene in which Celie explores herself, comes to realise that she is beautiful, and accepts her body under Shug's guidance. This reads, '[s]he say, right down there in your pussy is a little button that gits real hot when you do you know what with somebody. It git hotter and hotter and then it melt. That the good part. But other parts good too, she say. Lot of sucking go on, here and there, she say. Lot of finger and tongue work' (Walker, 1982: 74).

(12a) 她說，當你和一個男人做那種事的時候，你的下面...應該會覺得很熱，這就是有意思的地方，不過其他地方也很有意思。此外還有很多親吻、吸吮，指尖和舌頭的動作。 (Zhang, 1986: 94)

([s]he says, when you and one man do that thing, your lower part... should feel hot, this is interesting part, but other places are interesting too. In addition there are many kisses, sucking, fingers and tongue action.)

(12b) 她說，在妳的私處有個小小的釦子，當你和一個人在一起做那事時，那兒會變熱，它會變得愈來愈熱，一直到融掉為止。那是很好的感覺，別的感覺也好。她說，這兒吸吸，那兒吸吸。/不少地方要用到手指和舌頭。 (Shih, 1986: 84)

([s]he says, in your private part there's a small button, when you and one people together do that thing, that place will become hot, and it become hotter and hotter, until melting. That is very good feeling, other feeling is also good. She say, suck here, suck there./ No less places use finger and tongue.)

(12c) 當妳和男人做那件事時，她說，妳身上有個鈕釦會變得很燙，愈來愈燙，最後就融化了。全身很舒服。 (Lan, 1986: 89-90)

([w]hen you and men do that thing, she say, a button on your body will become very hot, hotter and hotter, and finally melt. All body is very comfortable.)

In this section we have selected five items to examine in the three versions. For the

first narrative passage by Shug, as recorded by Celie, we investigate two items 'pussy,' and 'a little button,' both referring to the sex organ and which appeared in the analysis earlier. Here again we can investigate whether the three have translated these taboo items in different ways. The two underlined phrases/sentences, '[l]ot of sucking go on', and '[l]ot of finger and tongue work,' each as a transeme illustrating sexual intercourse in noun forms are also subjected to investigation. Finally, the term 'somebody' is selected for special analysis as a way to examine the possible level of gender awareness in each translator.

Zhang has shown a consistent tendency to avoid direct any reference to sex organs and the detail of sexual behaviour. Here she has again generalised the term 'pussy,' merely pointing out the location '下面' (xiamian), meaning 'the lower part of the body' in a vague reference to the sex organs. Her version here '下面' (xiamian), meaning 'the lower part of the body' is more explicit than that in the first instance. However she has deleted the other term that refers to the sex organ, 'a little button', which again suggests inconsistency in her translation. In addition, Zhang seems to be literal on the next two transems concerning sexual activity as '此外還有很多親吻、吸吮，指尖和舌頭的動作' (ciwai haiyou henduo qinwen xiyun zhijian han shetoude dongzuo), meaning, '[i]n addition there are many kisses, sucking, fingers and tongue action.' She has even inserted a term '親吻' (qinwen), meaning 'mouth-to-mouth kisses,' which is not in the original. While she could have chosen to delete or at least generalise these depictions, the use of a supplementary term to make the sentence more understandable could be seen to demonstrate her dynamic interaction with the original text. Seen in this way the translator may have been pushing her own boundaries, as well as those of her publisher.

Shih has also used a euphemism for the original when naming the sex organ as '私處'

(sichu), meaning 'the private part.' Comparing this with her earlier translation of the same term as '有毛的地方' (youmaode difang), 'a place with hair,' the version here seems more explicit. In addition, she offers here a vivid version of things that take place in sexual activity '她說，這兒吸吸，那兒吸吸。不少地方要用到手指和舌頭，' (tashuo zheer xixi naer xixi bushao difang yao yongdao shouzhi han shetou), meaning '[s]he say, suck here, suck there. No less places use finger and tongue'. This could have been a great help in engaging readers to follow the process of Celie's development and growing awareness of her own body.

Lan has euphemised the sex organ 'pussy' in his version as '身上' (shenshang), meaning 'on the body,' while retaining the term 'a little button' in his version, allowing his readers to understand exactly the place to which he is referring. It seems the metaphorical term used in the original may have been easier for him to use, without the need for self-censorship. Nonetheless, for the other two sexual acts Lan again makes a mutative shift in semantics, compressing several sentences in the original into a new sentence as '全身很舒服' (quanshen henshufu), meaning, '[a]ll body is very comfortable,' thus removing the original sexual implications. While readers may be able to guess the meaning of his version, the vivid description of sexual behaviour in the original is nonetheless lost.

Finally, the term 'somebody' is gender-neutral, simply meaning a human being. We shall pay special attention to this term, to see whether the translators have used gender-marked lexis with nuanced implications. While Shih has followed the original and translated the generic term simply as '人,' meaning 'people,' Zhang presents the term as gender-marked, '一個男人' (yige nanren), referring to 'a man.' Lan also uses '男人' (nanren), meaning 'man.' In this sense, both the latter versions might be regarded as associating with heterosexual relations and regarding sexuality

from inside a framework of heterosexuality. Their use of terms, applied under tight deadlines, may support the view expressed earlier, that possibly both translators found it personally difficult to accept homosexual relations as expressed in the case of Celie's sexual arousal by Shug.

5.2.13 Same-sex sexuality

The intimate friendship between Celie and Shug develops into same-sex relations later in the story. The love between the two may be seen as a significant stage in the original, seeking to subvert the masculine cultural narrative of femininity (Abbandonato, 1991). It is also the catalyst for Celie's resisting male domination later in the story, when she regains her power (Hooks, 1993: 285). This provides us with an opportunity to see the extent to which the three translators have tackled this subject, in comparison to their treatment of heterosexuality in earlier examples.

She say, I love you, Miss Celie. And then she haul off and kiss me on the mouth.

Um, she say, like she surprise. I kiss her back, say, um, too. Us kiss and kiss till us can't hardly kiss no more. Then us touch each other.

I don't know nothing bout it, I say to Shug.

I don't know much, she say.

Then I feels something real soft and wet on my breast, feel like one of my little lost babies mouth.

Way after while, I act like a little lost baby too. (Walker, 1982: 103)

(13a) 她說，我愛你，莎麗小姐。然後她靠過來吻我。

嗯，她說，好像很吃驚。我回吻她，也『嗯』了一聲。我們不停地親吻，直到無法再親吻下去。然後我們撫摸彼此。

這種事我一點也不懂，我對夏格說。

我也懂得不多，她說。

我感覺胸前有一樣又軟又濕的東西，似乎是我失落的孩子的嘴。後來，我的表現也像個失落的孩子。(Zhang, 1986: 132)

(She says, I love you, Miss Celie. Then she leans over to kiss me.

Um, she says, seeming very surprised. I kiss her back, articulating a sound 'um' too. We don't stop kissing, until we can't kiss any more. Then we touch each other.

This kind of thing I don't understand at all, I tell Shug.

I don't understand much either, she say.

I feel my chest a soft and wet thing, seeming my lost children's mouth. Afterwards, my action is like a lost child.)

(13b) 她說，我愛你，世蘭小姐，然後她摟住我。我也說，我愛你。...(Shih, 1986: 147)

(She says, I love you, Miss Celie. Then she hugs me. I also say, I love you. ...)

(13c)她說：我愛妳，塞莉。然後她翻起身吻了我的唇。

嗯，她有點意外地輕說了一聲。我回吻她，也說了一聲，嗯。我們不停地吻，直到吻不動了為止。然後我們相互撫摸。

我一點都不懂這事，我對雪兒說。

我知道的也不太多，她說。...(Lan, 1986: 129)

(She says: I love you, Celie. Then she turns over and kisses my lips.

Um, she is a little surprised and softly says a sound. I kiss her back; also say a sound, um. We do not stop kissing, until can not kiss anymore. Then we touch (caress) each other.

I do not understand this thing at all, I tell Shug.

I know not much, she says. ...)

The general attitude towards same-sex relations in Taiwanese society during the 1980s was hostile, and was targeted at males rather more than females (Wu, 1998: 150). This was not because people favoured women over men, but cases of female homosexuality were rarely reported and thus there was very little awareness of it. From this example we may be able to see whether or to what extent our translators were influenced by such prevailing attitudes during their interaction with the original. In order to analyse each translator's attitude, we tend not to focus on any specific item or phrase in this example but look at each translator's version closely with a focus on whether each of them has given a full version of the same-sex relations between Celie and Shug.

Zhang has given a literal version of same-sex sexuality here. Here again we see her inconsistent decisions in translation, since the passage also includes taboo items. However, her version gives a clear picture of the intimacy between Celie and Shug and carries the same shock value as the original. In addition, her version may have had the effect of nudging prevailing attitudes to same-sex sexuality existing in Taiwanese society.

Shih offers us a rather surprising version. She has largely deleted the original, and made a mutative shift in semantics while retaining only one sentence from the beginning of the original. The same-sex physical intimacy has been totally deleted from this version. In addition the last sentence '然後她摟住我。我也說，我愛你' (ranhou ta louzhu wo woyeshuo woaini), meaning '[t]hen she hug me. I also say, I love you,' in this version has been substituted to compensate for the deletion, describing the love Celie and Shug have for each other. The mutative shift in semantics leaves us feeling that the translator may have been trying to euphemise the same-sex sexuality yet Shih, when interviewed, strongly denied that she had deleted

the passage in the course of translation and suggested instead that her publisher could have carried out the mediation. Whoever did intervene in this passage, the presentation was contrary to Shih's stated principle. However, if the mediation was indeed carried out by the publisher this would imply that a full depiction of same-sex sexuality, if completely translated, might have gone further than the publisher was able to accept.

Lan has omitted the description of explicit sexual activity in this passage, again evidence of his self-censorship. Of course we cannot rule out the possibility that the deletion was actually done by his Christian publisher, who may well have considered such sexual activity 'unacceptable.' Nonetheless, Lan at least retained the kissing and touching (caressing) scenario of Celie and Shug, arguably a strong move in this translation.

It is worth noting that the use of 'the lost babies' in the original is important in terms of plot development. It hints that Celie is on the road to becoming a whole person, and at the same time prefigures the return of her children (Proudfit, 1991). This key literary device is nonetheless excised from the versions produced by Shih and Lan.

5.2.14 The assertive declaration

For the last example in this section, we shall look at a passage taken from Celie's confrontation with Albert. Having slowly built up her self-awareness and confidence, Celie finally musters the courage to challenge her husband. Her ability to use language to defend herself tells us that Celie has regained ownership of her body and identity, and that this is empowering (Cheng, 2000: 25). The original passage reads, 'I'm pore, I'm black, I may be ugly and can't cook, a voice say to /everything listening. But I'm here' (Walker, 1982: 187).

(14a) 我的毛孔粗，我是黑人，我也許醜陋，不會做菜。一個聲音在說。可是我在這裡。(Zhang, 1986: 224)

(My pores are coarse, I am black, I am maybe ugly, can't cook. A voice is saying. But I am here.)

(14b) 我微不足道，我是黑人，我也許很醜，不會煮飯，一個聲音對/一切聽得見的東西說。但我在這兒。(Shih, 1986: 204)

(I am worthless, I am black, I am maybe very ugly, can't cook, a voice say to/ things hearing everything. But I am here.)

(14c) 我又黑又醜，而且不會煮飯。我說話的聲音大到可以/讓所有的人都聽見。但是，現在我在這裡。(Lan, 1986: 236)

(I am black and ugly, and cannot cook. My speaking voice is loud enough/ to let everybody hear. But, now I am here.)

In this case we have a phrase taken from Nature in the original as 'a voice say to /everything listening'. For examination this has been divided into two transems, indicated by a slash. Zhang's version '一個聲音在說' (yige shengyin zaishuo), meaning '[a] voice is saying,' omits the second transeme, that is, the indirect object of the voice. It may be that the translator was not fully aware of the semantics of this phrase. Shih has followed the original much more closely, translating it as '一個聲音對/一切聽得見的東西說' (yige shengyin dui/yiqie tingdejiande dongxi shuo), referring to 'a voice say to/ things hearing everything,' but this is somehow too literal to make much sense in Chinese in the context she provides.

We shall focus on Lan's version in this example, as his translation signals certain implications in a way that is different to the other two. His translation makes manifest Celie's courage in confronting male dominance. As in the approach he used for physical violence in an earlier example, here it seems that Lan is the only one among the three who has understood the subtext of the original, and translated the

subtext in a way that makes clear Celie's independence from men. His version may in this way have contributed to improving the characterisation of Celie. In his version, the first transeme is translated as '我說話的聲音大到可以' (wo shuohuade shengyin dadao keyi), meaning '[m]y speaking voice is loud enough,' a clear description of Celie's speaking voice with supplementary information about its loudness. For the second '讓所有的人都聽見' (rang shoyoude ren doutingjian), meaning 'to let everybody hear,' he has substituted 'everybody' for the original 'everything.' He uses supplementation and substitution for the transemes, and the replaced term 'everyone' may have been used on the basis of his understanding of the original text. In this, his version is able to engage the reader in Celie's developing female awareness.

5.2.15 Summary

In this chapter, which has investigated gender issues, we have found an apparent tendency for Zhang, whether for personal reasons or because of a cooperative relationship with her publisher, to dilute taboo terms: especially those concerning graphic sex acts, and detailed descriptions of sex organs. Her approach may be seen as the use of self-censorship during the translation process. Thus in her version several topics concerning taboo items have been euphemised. Moreover, there is arguably a potential heterosexual bias suggested in her use of gender-specified items. Nonetheless, despite a concern with social acceptability she has still managed to demonstrate Celie's suffering, though sometimes in a disempowering way, which suggests her traditional gender awareness. Exceptions to her treatment of taboo items do appear in her version, such as literal translation or adding supplementary information. The literal version of same-sex sexuality would carry the same shock value as the original for Taiwanese readers, and have connotations to challenge the

reserved attitudes towards homosexuality existing in contemporary Taiwanese society.

For most gender topics under investigation Shih has followed her principle of sticking to the original closely. She has literally re-presented Celie's suffering and male oppression in gender relations. Shih's feminist awareness may be argued to have contributed significantly to her decisions to give the same taboo force as exists in the original to her readers; her version also suggests that her publisher may have given her a degree of freedom. Nonetheless, there are some inconsistencies in approach taken in her version which reduce its shock value, possibly to avoid causing offence. Yet a much shorter depiction of same-sex sexuality indicated some intervention, perhaps a signal that this would have been a step too far for the publisher, for Shih, or indeed for both of them.

In contrast to the versions produced by the female translators, Lan has euphemised and toned down to a greater extent the sexual implications in the topics examined. Possibly this was because of his ideological stance closer to Christian ideologies which his publisher shared and encouraged, a strong concern with social acceptability, or the influence of his gender. In this way, patriarchal objectification and sexual oppression are often mitigated. Of course, inconsistencies in approach also occur in his version. Throughout Lan's translation almost all taboo items are significantly played down. Instead of resorting to deletion or drastic modulation, Lan has often sought to use metaphorical linguistic items in order to 'play safe.' However, at times it is made apparent that he has understood the subtext of Celie's growing female awareness rather better than his female counterparts, and this is especially reflected in certain topics with no sexual implications.

5.3 Concluding remarks

We have now completed the text analysis of gender issues in the three translated versions. As seen in the analysis, these three translators have dealt with taboo items and gender topics in very different ways, as shown in their re-presentations. We found Zhang and Lan, due to the constant operation of self-censorship, are much detached from the original while it seems Shih is much involved in the gender conflicts the protagonist suffers. Their versions also suggest that certain influential factors were operating behind their decisions concerning linguistic items, e.g. the key issues of social acceptance for Zhang and Lan, or Shih's feminist awareness. While these influential variables may have constrained them in the course of translation and made them hesitate over decisions, they may in some way have helped or even motivated each translator to respond differently from the others and thus give a unique picture of gender issues in each version. In the following chapter, we shall investigate the racial issues presented in the three versions to see whether any other factors had influence upon these translators' thinking while they were re-presenting the conflict between black and white.

Chapter 6 Text Analysis: The Race Issues

6.0 Preamble

This chapter analyses the three versions in terms of the race issues raised in the novel with the same purpose as the previous chapter, i.e. to find any semantically shifted linguistic items in an effort to identify the possible ideological implications and influential factors underlying decisions made by each of the three translators. After investigation of the paratext of the three versions (6.1), our chosen extracts illustrate white oppression in a southern American community during the 1930s (6.2.1), racial segregation (6.2.2) and white colonialism in Africa (6.2.3). The chapter ends with a summary (6.4) and concluding remarks (6.3).

6.1 Paratext

The paratextual elements discussed here are those relevant to racial issues in the three translated versions, intended to help make readers more aware of racial elements in the story. In addition, these items may reflect certain ideological concerns felt by the publisher, the translator, or both. The purpose of investigating these elements, as discussed in the previous chapter, is to explore such concerns.

The only paratextual elements alluding to race in Zhang's version are the front and back covers (Chapter 5, Picture I). These feature a collage of two black men in the background, with a white woman holding a black baby in the foreground. This suggests that the story is about relations between black and white, as the two black men seem to be thinking about something in the possession of the white woman: perhaps the black baby in her arms. However, the fact that the protagonist is a white female may give a false impression of what the novel is about. Besides the two men and the white woman with a black baby, there are some other vague but smaller personae in the collage. It is barely possible to distinguish whether they are black or white, but the cover seems to suggest that this is taking place somewhere in a small town where black and white people live together. It gives a hint to the readers that this is a story of events that occur between black and white.

In Shih's version, the paratext concerning race issues includes the front cover and the translator's note regarding her strategy for tackling the African American vernacular. The front cover of Shih's version features a still from the film, showing two black sisters (Chapter 5, Picture III), who could be the protagonists. This may have been intended to remind readers that the protagonists are black. Secondly, Shih describes her approach to the vernacular as '[w]hen the characteristics of a literary work are

manifested by its linguistic elements and language style, no translator can translate them faithfully. [...] Pondering the issue for a long time, I could only use the simplest sentences to present its natural and unadorned characteristics¹⁵ (my translation). While the other two translators make no mention of the vernacular in their paratext, Shih's explanation tells readers that vernacular is used in the source text. From these two elements readers may realise that the story is actually about black people who use a particular language, although they will not be able to identify the characteristics of that vernacular in Chinese.

As for Lan's version, the paratext relevant to race issues includes the photo on the front cover (Chapter 5, Picture VI), another still from the movie featuring two black sisters, plus Lan's postscript that highlights this story being about 'blacks.' Lan describes the adaptation of the story into a film as '...Steven Spielberg, talking much about white supremacy, unexpectedly chose to film a "black" story'¹⁶ (my translation). The heading '[P]ortraying a story about a miserable "black" girl'¹⁷ (my translation), and use of the idiomatic phrase 'a "dark" horse'¹⁸ (my translation) to describe the nominations the movie had been awarded, are subtle reminders in Lan's afterword that may have had a strong impression on his readers after they finished the story.

¹⁵ The source text reads, '當一部文學作品的特色是在於它語言上的特殊腔調及風格時，那是任何譯者也無法把它忠實譯出的。[...]。斟酌再三，只能以最簡單的句子翻出，以期能表現出原文的質樸來。'

¹⁶ The original reads, '...一向懷抱強烈白人優越感的史匹柏，竟然會選擇「黑人」故事作為電影題材。'

¹⁷ The source reads, '描述一名苦命黑人女孩的故事'

¹⁸ The original term reads '「黑」馬。'

6.2 Text analysis

This section will now proceed to the text analysis of the three versions concerning race relations between white and black people in both America and Africa. As discussed in Chapter Three, racial issues between black and white are assumed to have attracted relatively little attention in Taiwanese society during the 1980s, perhaps because Taiwanese readers found it hard to connect the incidents portrayed in such a novel to real life in Taiwan. Nonetheless, we argue that those with a vague idea may have been able to gain a better awareness of racial conflict from reading the incidents in the novel. The examples selected in this chapter will enable us to explore each translator's attitudes to and understanding of the racial issues from the versions they created. Some possible influences on their decisions are also suggested.

6.2.1 Racial issues in a Southern American community

In the first half of the novel, the story is mainly concerned with the protagonist Celie's gender relations; racial issues are interwoven into the story in a more subtle way. However, we can find traces in Celie's narration in the three examples selected for analysis in the following sections. These examples bring together three different viewpoints concerning racial issues as experienced in the black community. The first is that of Celie, whose narration suggests a destiny common for black women: her subordinate status to males and, more importantly in this chapter, to the whites. The second is Sophia's account, which describes white supremacy over black people. The last comes from Alphoso, who uses bribes to survive in a white-dominated society to reduce the likelihood of his being lynched, a punishment imposed by the whites, and one which claimed Celie's biological father. Through examining these

examples we shall gather information about each translator's level of understanding and awareness, and what may have been their ideological stance regarding racial issues.

6.2.1.1 *Black women's fate*

The first example is narrated by Celie, who say that she hopes Nettie will succeed in her studies rather than wasting her talents: '[i]t nearly kill me to think she might marry somebody like Mr—or wind up in some white lady kitchen' (Walker, 1982: 18). Celie's anxieties are about the subordination of black women, not merely to men but to white women, working as their cooks or maids.

(1a)一想到她也許會嫁給 xx 先生這種人，或者在白人的廚房裡燒飯，我就好難過。(Zhang, 1986: 31)

(On thinking she might marry somebody such as Mr—or cook in white people's kitchen, I feel very sad.)

(1b)想到她也許會嫁像 xx 先生這樣的人或去白人家做廚婦便令我痛心。(Shih, 1986:23)

(Thinking she might marry someone like Mr—or go to white people's house to be a cook I feel pain in my heart)

(1c)我想到她差點就嫁給「先生」這種人或者這輩子就在白人家幫傭度過，我心裡就發毛。(Lan, 1986: 20)

(I think she almost marries someone like 'Mr.' or ends up being a maid in white people's house all her life, it makes my hair stand on end)

In this example, we investigate the term used in Celie's statement that something 'kill[s] me' when thinking of her sister as a sad wife or a cook for white people. All

three target versions seem to have toned down the strong phrase used by Celie. Zhang and Shih translate the term as '難過'(nanguo), and '痛心' (tongxin), both meaning sadness or pain in the heart. Lan gives a different version. He has translated the term as '發毛' (famao), indicating 'my hair stands on end.' Here there is a mutative shift in Lan's version, as the ST and TT transeemes bear no relationship to one another. While Zhang and Shih thought of this term as meaning sad, pitiful, or distressing emotions, Lan came up with a term indicating fright and fear. In this way Lan, here, has pointed out that it could be dreadful for black females to work under white control, an important signal for target readers who would perhaps have little awareness of racial conflict existing between black and white. In this regard Lan, more than the other two translators, may have led his readers to a different picture of racial issues in the rest of the novel; his version seems to have a subtext suggesting that something horrific could happen in such oppressive circumstances. However, we shall require more examples to support this suggestion.

6.2.1.2 Sophia's rebuttal

Refusing the invitation of the white couple to be their maid, Sophia dares to fight back verbally and physically. In response she is violently attacked, brutalised, subdued and put in jail with cuts and bruises all over her body. In a conversation with Celie she shows her anger against the whites, but at the same time she points out the low status that blacks have in comparison to whites in that '[n]othing less than sliding on your belly with your tongue on their boots can even git they attention (Walker, 1982: 84).'

(2a)除非你趴下來用舌頭舔他們的靴子，否則他們根本不會注意。(Zhang, 1986:

(Unless you lie down and lick their boots with your tongue, they never pay attention)

(2b)只要是你的舌頭是壓在他們的靴子下面，你休想得到注意。(Shih, 1986: 119)

(As long as your tongue is stepped under their boots, don't even think they will notice you.)

(2c)你只有趴在地上，用舌頭舔他們的靴子才能吸引他們的注意。(Lan, 1986: 103)

(Only you lie on the ground, licking their boots with your tongue can you get their attention.)

The three versions again read somewhat differently, but one version is distinct from the others. Zhang and Lan have followed the source in a fairly literal way, indicating that whites would never pay black people any attention unless the blacks were to lie on the ground and lick their boots. Target readers may easily catch the idiomatic meaning in these two versions and infer blacks' servility to whites. However, Shih's version reads rather differently, especially the underlined part which she has translated as '只要是你的舌頭是壓在他們的靴子下面' (zhiyaoshi nide zhetou shi yazai tamende xuezi xiamian), meaning '[a]s long as your tongue is stepped under their boots.' While Zhang and Lan believed blacks could only get attention if they were willing to be servile or humiliate themselves before white people, Shih's version has the subtext that whites will look down upon blacks forever since the latter will always be subjugated and under their control. In this regard, Shih's version exacerbates the original image in the story and the status of black people is thus even lower in her version than that in the other two. In addition, her version carries the implication of a call to protest; that as long as your tongue is under their boots, the blacks should revolt. However, the image of the original 'sliding on

your belly' is lost in her version, which does to some extent weaken the image of blacks' subordination as seen in the original.

6.2.1.3 Alphoso's bribery

In the story Walker also indicates white dominance by showing Celie's stepfather, Alphoso, collaborating with the whites. Alphoso's account not merely shows his adeptness at dealing with white people by means of bribery, but also gives more evidence of the inferior status of black people in that society (Walker, 2003). Alphoso is actually imitating the behaviour and customs of whites in order to survive in the white-dominated society, as he says, '[t]ake me, he say, I know how they is. The key to all of 'em is money. The trouble with our people is as soon as they got out of slavery they didn't want to give the white man nothing else. But the fact is, you got to give 'em something. Either your money, your land, your woman or your ass. So what I did was just right off offer to give 'em money. Before I plant a seed, I made sure this one and that one knowed one seed out of three was planted for him. Before I ground a grain of wheat/, the same thing. And when I opened up your daddy's old store in town, I bought me my own white boy to run it. And what make it so good, he say, I bought him with white folk's money' (Walker, 1982: 164-5).

(3a) 就拿我來說，他說，我了解他們。跟他們往來的唯一途徑是金錢。我們黑人的唯一毛病是一脫離奴隸身份，就再也不想跟白人有任何關係。但是實際上，你必須給他們一點東西。不是你的錢、土地、女人，就是你自己。所以我把錢給他們是最恰當的。我在播下一顆種子前，一定會讓他們知道這粒種子的三分之一是為他們種的。我在磨麥子之前也是這樣。當我重開你爸爸在鎮上的老店時，收買了一個白種孩子去經營。結果非常好，我讓他賺到了白人的錢，他說。(Zhang, 1986: 198)

(Taking me as an example, he says, I understand them. The only way to deal with them is money. The only problem of our black people is once we get out of the slave status, we never want to have anything to do with white people. But in fact, you have to give them something. Either your money, land, woman, or yourself. So that I give money to them is the most appropriate. Before I plant a seed I must let them know one third of the seed is sowed for them. I do so before grinding the wheat. When I reopened your father's old store in town, I bought a white child to operate the store. The result is very good, I let him earn white people's money, he says.)

(3b) 我知道他們是怎樣的人，他說他們只重視錢。我們的人問題出在他們一旦不做奴隸後，什麼都不願給白人。但你得給他們一點東西。不是錢就是地，女人或你的屁股。所以我給他們錢。...當我重新開張你父親在城裡的店時，我雇了一個白人男孩來經營，我用白人的錢來買他，他說。(Shih, 1986: 179)

(I know what kind of people they are. He says they only take money seriously. The problem of our people is that once they stop being slaves they don't give anything to white people. But you have to give them some things. Either money or land, women, or your bottom. So I give them money. ... When I reopened your father's store in town, I hired a white boy to operate. I use white people's money to buy him, he says.)

(3c) 我太了解白人了。只要肯花錢，白人也一樣可以擺得平的。黑人的毛病就是一旦不作奴隸了，他們就什麼東西也不肯給白人了。但是事實上，妳就是得給他們一些東西，不管是錢、土地或者女人。而我就是肯花錢，我要種一顆種子之前，我一定會找兩個白人，告訴他們這顆種子的收成，將來要分三等分，種下去大家都有好處嘛，而且不管種什麼都一樣。後來，我又在鎮上重開了妳爸爸的店，但是我花錢買了一個白人小孩來管那個店，所以現在生意好得很呢，他說。而且，我是用白人的錢買下他的。(Lan, 1986: 204)

(I understand white people very much. As long as you are willing to spend money, white people can also be easily dealt with. The problem of black people is that once they stop being slaves, they don't give anything to white people. But in fact, you have to give them some things, either money, land or women. And I am willing to spend money, before I plant a seed, I must find two white people, telling them the crops will be divided into three parts in the future. Everyone gets benefits by planting the seed, right? And no matter what is to be planted it's the same case. Later, I reopened your father's store in town, but I spent money buying a white child to operate that store, so now the business is very good, he says. And, I use white people's money buy him.)

Of the three versions Shih's version is much shorter than the others, the result of a mutative shift. Shih has deleted the second underlined sentence that describes how Alphoso bribes whites with money or crops. Perhaps Shih might have made a translation error, missing a sentence here; if so it would appear to be the second time she has made such an error, an earlier instance being noted in the example concerning Albert's physical violence. Her version weakens the underlying point about the bribery by Alphoso, and thus dilutes the image of racial inequality. Meanwhile, her decision has transgressed her stated principle of following the original very closely during the translation process. Now we shall move on to consider the other versions, to see if there are any omissions there.

The underlined sentence deleted by Shih has not merely been closely translated in Lan's version, but is preceded by a substituted phrase. Lan here made a mutative shift in semantics to insert an item, specifying how Alphoso persuades the whites to allow him to continue in business. Corresponding to the source text, '[b]efore I ground a grain of wheat, the same thing,' his version reads '種下去大家都有好處嘛，而且不管種什麼都一樣' (zhongxiaqu dajia douyou haochuma , erqie buguan zhongshemo douyiyang), meaning '[e]veryone gets benefits by planting the seed, right? And no matter what to be planted is the same case.' Comparing his with Zhang's version '我在磨麥子之前也是這樣' (wo zai momaizi zhiqian yeshi zheyang), meaning 'I do so before grinding the wheat', which more closely follows the original, Lan's version gives the reader more explanation of the context. More importantly his version reads colloquially, reflecting the original, conveying the idea that Alphoso is accustomed to using bribery when dealing with whites. Of the three, it seems that Lan's version may have been an attempt to engage the readers with Alphoso's principles for survival in a segregated society. In this way Lan's

awareness of racial issues is revealed, as he has also expanded the semantics of the other underlined sentence in the beginning of the narration by a modulation shift (Section 4.3, Figure III). The original sentence, '[t]he key to all of 'em is money,' means that blacks can use money to deal with the whites, according to Alphoso. Lan's version '只要肯花錢，白人也一樣可以擺得平的' (zhiyao kenhuaqian bairen ye yiyang keyi baidepingde), means '[a]s long as you are willing spend money, white people can also be easily dealt with,' and this reads differently to the other two which are relatively literal versions. Here Lan has used explicitation, especially for the second phrase in his version where he clearly points out that 'white people' may be a problem for blacks in business. Lan's version thus reinforces the notion of racial confrontation for his readers.

Apart from the two sentences we have also selected two lexical terms from this passage, 'our people' and 'bought,' for analysis. The first term 'our people' is translated by Zhang and Shih as '我們黑人' (women heiren), and '我們的人' (womende ren), meaning 'our black people' and 'our people' respectively. Zhang's version has been shifted semantically by the use of explicitation, while Shih's literally re-presents the original. Here Lan has again changed from playing a hesitant role over the gender issues as discussed earlier to become a more active participant. His version '黑人' (heiren), meaning 'black people' has somewhat different implications. By removing the sense of 'we' Lan has mitigated Alphoso's self-identification as a black, to an extent detaching him from other blacks and reinforcing Alphoso's mimicry of the whites.

The second term to be discussed is 'bought' in Alphoso's narration, where he describes how he has made use of a white boy to run the business for him in order not to be targeted by white people. Zhang and Lan translated the term as '收買'

(shoumai) and ‘花錢買’ (huaqianmai), in their versions meaning ‘to buy’ and ‘to spend money buying [the boy],’ describing the way in which Alphoso has actually turned the tables on the white people. However, Shih’s choice of the term ‘雇’ (gu), meaning ‘hire,’ neutralises that idea in her version.

6.2.2 Racial segregation

In the second half of the novel the author Walker exposes her reader to different locations and social contexts. These are described by Celie’s sister, Nettie, who is sent to Africa as a missionary. On her way to Africa she and her fellow missionaries stop over in New York city where they find a segregated society, saying, ‘[w]e had to ride in the sit-down section of the train, but Celie, there are beds on trains! And a restaurant! And toilets! The beds come down out of the walls, over the tops of the seats, and are called berths. Only white people can ride in the beds and use the restaurant. And they had different toilets from colored (Walker, 1982: 120).’

(4a)我們乘坐的是普通的座位車廂，但是莎麗，火車上居然有床！有餐廳！有洗手間哩！床是從牆上翻下來的，本來藏在座位頂端，他們稱為鋪位。只有白人能使用床和餐廳。他們的洗手間和黑人使用的也不同。 (Zhang, 1986: 153-4)

(We take a normal sit-down car, but Celie, there are beds in train! Restaurants! Toilets! Beds are flipped down from the wall over the seats and they are called berths. Only the white can use beds and restaurants. They use different toilets from black people.)

(4b)...火車上有床，還有一個餐廳！還有廁所！床貼在壁上...。只有白人可以坐臥鋪，用餐廳。他們用的廁所和黑人不一樣。 (Shih, 1986: 172)

(...There are beds in train, and a restaurant! And toilets! Beds are stuck to the wall Only the white can sit on berths, and use the restaurant. Their toilets are different from those of black people.)

(4c)火車上我們只能席地而坐，但是塞莉，火車上還有床，還有餐廳和廁所呢，床是從牆上拉下來的，就在座位的上方，火車上的床叫做臥鋪。只有白人可以睡臥鋪和進餐廳，他們的廁所也和黑人的不同。(Lan, 1986: 151)

(On the train we can only sit on the ground, but Celie, there are beds in trains, and restaurants and toilets. Beds are pulled from the wall right above the seat. Beds in trains are called berths. Only the white can sleep on berths and go into the restaurant. Their toilets are different from those of black people.)

The surprised tone adopted by Nettie in her narration suggests her developing racial awareness as more and more incidents arise during her journey. In this instance, we focus on Shih's version in a further investigation of her attitude to racial issues by examining the two underlined sentences presented in her version. Shih has decided upon a mutation shift (Section 4.3, Figure III) and deleted them, so her version is much shorter than the other two. Unlike the attitude she demonstrated with respect to gender issues, it seems she may have had a tendency to condense the semantics of racial issues; possibly due to the lack of sensational effect. The sentence she deleted earlier, concerning Alphoso's bribery may have been for the same reason. The deletion in this case has again affected the description of racial segregation, where black people are forbidden from using the facilities of the whites. While she retained the following sentence about berths and restaurants being available only to whites, her version reduces the impact of racial segregation in the original passage.

It is worth noting that Lan's version reads somewhat differently from the original. In his version, the original '[w]e had to ride in the sit-down section of the train' is translated as '火車上我們只能席地而坐' (huocheshang women zhineng xidierzuo), meaning, '[o]n train we can only sit on the ground.' Such a mutative change of the original semantics may appear to be a simple error by the translator; nonetheless, it exaggerates the division between blacks and whites.

6.2.3 Racial issues in Africa

The following three examples are selected from descriptions by Walker of the racial issues between black and white, and ethnic resistance set against the backdrop of Africa.

6.2.3.1 *The European deprivation*

While staying in England for a few days, Nettie and her fellow missionaries visit a huge collection of ethnic treasures gathered by the English from other countries. In her letters to Celie she particularly mentions those from Africa. In this passage Nettie's narrative describes her first experience of imperialism; her disbelief foreshadows the forceful exploitation of the African village Olinka by white colonists in the following,

'Our work began to seem somewhat clearer in England because the English have been sending missionaries to Africa and India and China and God knows where all, for over a hundred years. [...] From Africa they have *thousands* of vases, jars, masks, bowls, baskets, statues — and they are all so beautiful it is hard to imagine that the people who made them don't still exist. And yet the English assure us they do not. 'Hard times' is a phrase the English love to use, when speaking of Africa. And it is easy to forget that Africa's 'hard times' were made harder by them' (Walker, 1982: 124, italics in original).

(5a)由於英國人早在一百年前就派傳教士前往非洲、印度、中國和只有神才知道的地方，所以我們在英國才開始漸漸明白我們的工作內容。[...] 還有來自非洲的瓶瓶罐罐、面具、碗、籃子、雕像——全都美麗絕倫，令人不敢相信這些製造者已經不在人世。可是英國人像¹⁹我們保證他們已經死亡，英國人很喜歡在提到非

¹⁹ Here the translator has misused a character '像'. The correct one should be the homonym '向,' meaning 'toward.'

洲時用『艱苦時期』這個字眼。他們忘了非洲的艱苦時期因為他們而更加重一層。
(Zhang, 1986: 157)

(Since one hundred years ago the English has sent missionaries to Africa, India, China and places only God knows, we gradually understood our job responsibility in England. [...] And bottles and jars, masks, bowls, baskets, statues from Africa—all are very beautiful and glorious, making people hard to believe the producers are dead. But the English people assure they already died like [sic] us, the English people like to use 'hard times' when it comes to Africa. They forget Africa's hard times become worse because of them.)

(5b) 我們的工作在英國變得比較清楚，因為英國派傳教士到非洲、印度和中國[...] 已有一百年的歷史。[...] 他們從非洲帶來許多的花瓶、罐子、面具、碗、籃子、雕像，是這麼的美麗，讓人很難想像做這些東西的人都不在了。不過英國人告訴我們他們都不在了。「苦難的時代」是英國人談到非洲時愛用的句子，很容易讓人忘記非洲的苦難時代是被他們搞得更苦難。 (Shih, 1986: 139)

(Our job responsibility in England became clearer, because England has sent missionaries to Africa, India, and China [...] for one hundred years. [...] They have brought many vases, bottles, masks, bowls, baskets, statues, and they are so beautiful, making people hard to imagine people producing these things no longer exist. But the English people tell us they are all gone. 'Hard times' is a phrase favoured by the English people when they talk about Africa, and it is easy for people to forget Africa's hard time was made worse by them.)

(5c) 到了英國之後我們的工作才顯得更加清楚。英國一百多年以來，已經派出無數的宣教士去非洲、印度、中國和其他各地，[...] 他們從非洲帶回來了上千個瓶子、罈子、面具、碗、籃子和木偶，都漂亮得不得了，真難想像會做出這麼美麗的器物的人，竟然已經絕種了。但是英國人向我們保證，不是他們造成這個結果的！「艱苦歲月」一詞是英國人提到非洲時最愛用的，但是他們也很容易就忘記非洲的「艱苦歲月」其實是他們造成的。 (Lan, 1986:155)

(After arriving England, our job responsibility became clearer. England has sent numerous missionaries to Africa, India, China, and other places for over one hundred years. [...] They have brought back thousands of bottles, jars, masks, bowls, baskets and wooden puppies from Africa, and they are all very beautiful, making people hard to imagine people making these things were extinct. But the English people assured us that it was not them to make the result! 'Hard times' is the phrase favoured by the English people when mentioning Africa, but it is very easy for them to forget Africa's 'hard times' are actually made by them.)

In this example we have a phrase and two sentences for analysis. Let us start with the phrase first. At the beginning of this narrative, Nettie reports that the Western countries have been sending missionaries to places all around the world; indeed, to 'God knows where all,' which implies the extent of colonisation.

The three translations are all different, yet each of the three to some extent lessens the implication of white colonialism; they do so by using a term that neutralises the phrase. Zhang's version neutralises the original connotation as '只有神才知道的地方' (zhiyou shen caizhidaode difang), referring to 'the places only God knows.' Her version seems to give an implication that God granted permission for Western countries to send missionaries to these various places. It is possible that Zhang was unaware of the negative implications in this phrase; while she was simply trying to be literal, her version carries an overtone implying praise of white colonisation.

For the other two versions, Shih has again used a mutative shift in semantics and deleted the phrase. Her doing so may have resulted from a slip, or a lack of understanding of the background or the original phrase. Nonetheless, from previous instances it seems that Shih tended to delete what she believed irrelevant or unnecessary. The deletion in this case may have been due to this tendency.

Lan has translated the phrase as '其他各地' (qita gedi), meaning 'other places,' removing the reference to 'God' with a mutative shift in semantics. Possibly Lan, like Zhang in her version, was unsure of the semantics in this phrase so he chose a general term in Chinese, at least partially retaining its semantics. He may, however, have been unwilling to use a term with negative implications where God was concerned, since he was working with a Christian publisher and was therefore subconsciously unwilling to present any criticism of Christianity in any subtext that

his version might carry. Of course, we cannot rule out the possibility that the publisher made the modification at some later point in the production process.

We now move on to the two underlined sentences for investigation. The analysis of these again supports our assumption that Lan may have been especially sensitive regarding racial issues and ethnic awareness. The first sentence in the original text describes how Nettie admires some beautiful handicrafts made in Africa, but she learns that the people who produced them no longer exist. Nettie gets an interesting response from the museum staff, '[a]nd yet the English assure us they do not.' Among the three versions, Lan's again seems to demonstrate much more ethnic awareness. Both Zhang and Shih have followed the original closely, showing the English efforts to stress that those who made the handicrafts are now dead. Lan offers a different version, '但是英國人向我們保證，不是他們造成這個結果的!' (danshi yingguoren xiangwomen baozheng bushi tamen zaocheng zhege jieguode!), meaning '[b]ut the English people assured us that it was not them making the result!' Compared with the other versions, Lan's version makes more sense in Chinese. Indeed, he has actually made a modulation shift (Section 4.3, Figure III) by explicitating the original semantics. His version implies that the English are trying to shirk off their responsibility for looting these treasures from Africa. Lan's version lays some stress on the responsibility the English should take by means of supplementation; his attempt to explain the undertones in the original for the reader again suggests a different ideological stance from those of the other translators.

The other underlined sentence for analysis is the last one in Nettie's narrative, where she indicates that the English are fond of using the phrase 'hard times' to describe circumstances in Africa, '[a]nd it is easy to forget that Africa's 'hard times' were made harder by them.' In contrast to Zhang's and Shih's literal versions, Lan's

translation again reflects his view of the world. While the original does not point out the root cause of these 'hard times' in Africa, Lan's version, '但是他們也很容易就忘記非洲的「艱苦歲月」其實是他們造成的' (danshi tamen ye henrongyi jiuwongji feizhoude 「jianku suiyue」 qishi shitamen zaochengde), meaning 'but it is very easy for them to forget Africa's 'hard times' were actually made by them,' states clearly that the English were the source of the Africans' misery.

6.2.3.2 *White colonisation*

From this example on, racial issues are discussed in the context of the Olinkan village in Africa as described in Nettie's letters, recording her life as a missionary with this ethnic group. The Olinka treat whites in a friendly way. However, it turns out that the white people actually intend to build a road and to demolish all the Olinkan houses on the way. Sadly, the Olinka are powerless against white men's guns and can only wait for the fate that has been determined for them,

Well, the morning after the road was 'finished' as far as the Olinka were concerned (after all, it had reached their village), what should we discover but that the roadbuilders were back at work. They have instructions to continue the road for another thirty miles! And to continue it on its present course right through the village of Olinka. By the time we were out of bed, the road was already being dug through Catherine's newly planted yam field. Of course the Olinka were up in arms. But the roadbuilders were literally up in arms. They had guns, Celie, with orders to shoot.

It was pitiful, Celie. The people felt so betrayed! They stood by helplessly—they really don't know how to fight, and rarely think of it since the old days of tribal wars—as their crops and then their very homes were destroyed. (Walker, 1982: 152-3)

(6a)在歐林卡人認為道路『完工』的那天早晨（畢竟，它已經鋪到他們的村莊），他們卻發現鋪路工人又開始工作了。他們奉命把道路再往前鋪設三十哩！所以必

須穿越歐林卡村。當我們起床時，道路已經挖過凱瑟玲新種的山藥田。歐林卡人自然是群起抵抗。但是鋪路工人也有武裝，他們帶了槍，莎麗，而且奉到可以開槍的命令！

情況好慘。人們都覺得被出賣了！他們無可奈何的站在一旁——他們其實並不懂得反抗，自從早年的部落之戰後，便很少想到打仗的事——眼見他們的農作和家園被毀。（Zhang, 1986: 185-6）

(On that morning when the Olinka thought the road 'was completed,' (after all, it had reached to their village), they found the roadworkers started working again. They took orders to lay the road forward thirty miles! So the road went through the village of Olinka. When we got up, the road had been dug through Catherine's newly planted yam field. The Olinka naturally gathered up and resisted. But roadworkers were also armed, they brought guns, Celie, and they had orders to shoot.

It is pitiful. People thought they were betrayed! They could do nothing but stood aside—they actually did not know how to fight back. Since the early tribal wars they had seldom thought about fighting—they watched their crops and home destroyed.)

(6b)在路完成的那個早上，我們發現築路工人又回去工作了[...]. 上面只是他們要再鋪三十哩！而這條路的路線是貫穿村子裏。等我們起床後，路已經挖到凱瑟玲新種的山芋田中。當然歐林卡人組織起來反抗，但築路工人有武器，他們有槍，而且上面命令他們可以格殺阻擋築路的人而勿論。

這些人覺得被騙了，他們無助地站在那兒，他們不知道如何打仗，自從古老的部落之戰，一如他們的收成和他們的家一樣被摧毀後，他們很少想到它。（Shih, 1986: 209）

(On the morning when the road was completed, we found roadworkers going back to work. [...]) Their boss wanted them to pave thirty miles more! And the road ran through the village. When we got up, the road had been dug through Catherine's newly planted yam field. Of course the Olinka gathered up and resisted, but the roadworkers had weapons. They had guns and the boss ordered them to shoot without question whoever blocked the building of the road.

These people thought they were cheated. They stood there helplessly. They didn't know how to fight, since old tribal wars which destroyed their crops and homes in the same way, and they seldom thought of it.)

(6c)這條馬路「完工」後的第二天（歐林卡人對這條路特別關心，因為畢竟這條

馬路已經通到村子邊了)，我們發現這批工人又回去工作了。他們奉命將這條馬路再延長三十哩而且就順著目前的方向直直穿過歐林卡村。我們才剛起床，築路工人們已經在翻挖凱莎琳新種的樹薯田了。歐林卡當然立刻起而反抗。但是築路工人配備齊全，他們有槍，塞莉，而且遵命開槍射殺。

真可憐喲，塞莉！他們覺得被出賣了，他們無助地站在那兒——自從許久以前的種族戰爭之後，他們已經很少想過打仗的事，他們真的不知道該如何做戰——他們只有無助地站在那兒，眼睜睜地看著他們的農作和房屋被人摧毀。（Lan, 1986: 188-9）

(On the day after the road 'was constructed,' (the Olinka especially cared about this road because this road went through the side of the village after all.), we found these roadworkers went back to work. They took orders to make the road for another thirty miles following the current direction going through the village of Olinka. We had just got up when the roadworkers were digging Catherine's newly planted yam field. The Olinka of course fought back. But roadworkers were fully equipped. They had guns, Celie, and had orders to shoot.

It is a great pity, Celie! They thought they were betrayed. They helplessly stood there—since tribal wars long time ago, they have seldom thought about fighting, and they really don't know how to fight—they just stood there helplessly watching their crops and houses being destroyed.)

For this example we have two sentences to investigate, in particular the versions by Shih and Lan. The first appears in brackets in the original narration by Nettie, giving Celie some background information concerning the progress of the road: '(after all, it had reached their village).' Zhang has made no semantic shift from the original, faithfully translating the note in brackets as '(畢竟，它已經鋪到他們的村莊)' (bijing, tayijing pudao tamende cunzhong), meaning '(after all, it had reached to their village).' Shih has again made a mutative shift and deleted the explanatory note, once more showing her tendency to reduce parts she believes irrelevant or unnecessary. Lan has again used supplementation to enhance the information given in the brackets, adding a phrase at the beginning of the note '歐林卡人對這條路特別關心' (olinkaren dui zhetiaolu tebie guanxin), meaning '[t]he Olinka especially cared

about this road.’ His supplement provides additional background information for the reader, and is based on his understanding of the Olinka.

The second item for analysis is a sentence that describes the Olinka’s predicament, which reads ‘[t]hey stood by helplessly.’ Zhang and Shih have presented this by following the original; Lan has again taken a specification approach to emphasise the Olinkan’s vulnerability by repeating the sentence in his version which is underlined. This repetition reinforces the idea that the Olinka are helpless and vulnerable, in contrast to the white people.

6.2.3.3 *Group identity*

In order to maintain their cultural property, in the story the group members ask their women to undergo genital mutilation and tattooing. Nettie, who as a missionary is trying to help the Olinka, has slowly become aware that the village is being oppressed by the white colonialists. The missionaries have been trying to stop the practices of scarring and female initiation in the village. Nevertheless Tashi, a female member of the group, insists on experiencing the practice as a way to show her ethnic identity, saying, ‘[o]ne of the things we thought we’d helped stop was the scarring or cutting the tribal marks on the faces of young women. It is the way the Olinka can show they still have their own ways, said Olivia, even though the white man has taken everything else’ (Walker, 1982: 202).

(7a) 我還以為我們已經遏止了年輕婦女在臉上留疤或切割部落標記的習俗。雖然白人奪走了一切，這正顯示出歐林卡人仍然我行我素，奧莉維雅說。(Zhang, 1986: 255)

(I thought we had curbed the custom that young women have scars on their faces or cut tribal marks. Although white people rob us of everything, this exactly shows that the Olinka still stick to their old ways, Olivia said.)

(7b)這是我們一直想阻止的事，阻止他們再在年輕女人的臉上刺上部落的標幟。這是歐林卡人表示他們還維持他們生活方式的方法，奧莉薇說，即使白人把一切都拿走了。(Shih, 1986: 233)

(This is what we long wanted to stop, stopping those tattooed tribal marks on young women's faces again. This is how the Olinka show they still maintain their way of life, Olivia said, even if white people take everything away.)

(7c)原來我們都以爲我們已經幫助他們改掉在年輕女人臉上刺青紋面的習慣了。奧莉維亞說：歐林卡人認爲白人雖然搶走了他們所有的東西，而刺青紋面正是可以顯示他們特色的唯一作法。(Lan, 1986: 275)

(It turned out that we thought we have helped them give up the habit of tattooing on young women's faces. Olivia said: the Olinka think although white people have robbed everything of theirs, tattooing is the only way to show their distinctive characteristics.)

In this case, two items have been selected for analysis. The first appears in the narrative: Nettie and her fellow missionaries 'help stop' the practice of tattooing, for fear of infections (Walker, 1982: 216). The original term 'help stop' is made up of two verbs with different meanings, but is translated with different nuances in the three versions. Zhang and Shih have translated the term as '遏止' (ezhi), and '阻止' (zuzhi), referring to 'curb' and 'stop' respectively. Both Zhang and Shih have chosen to present only the term 'stop,' omitting the meaning of 'help.' Lan, on the other hand, has followed the original to indicate both verbs at the same time as '幫忙他們改掉' (bangmang tamen gaidiao), meaning 'help them give up,' which implies that the missionaries are offering suggestions about the practice as friends rather than as superiors. In contrast the two female translators' versions carry the implication that the missionaries are adopting a superior position in relation to the Olinka, as their

practices should be 'stopped.' The implied image of the group as inferior is thus re-created in their versions, and this may be seen as confirming the idea that Africans are inferior and powerless and that they need to be taught to be more civilised by the colonists. In this way, the choice by both the female translators could be seen as reinforcing the colonists' attitudes towards Africans.

Another phrase to be examined is underlined at the end of the passage where Celie's daughter Olivia defends the Olinkan practice as, '[i]t is the way the Olinka can show they still have their own ways.' The practice of scarring shows the Olinka maintaining their identity in the face of Western colonisation. Here Zhang's version deserves particular attention, giving the sentence as '歐林卡人仍然我行我素' (olinkaren rengnan woxingwosu), meaning 'the Olinka still stick to their old ways'. Shih and Lan both follow the original more closely. Zhang may have had to make a very hasty decision, given that the deadline was tight (email correspondence, April 2007). Yet her version carries a relatively negative connotation in Chinese, suggesting that the Olinkans are to some extent obstinate enough to maintain out-dated practices and that they should have accepted the whites' help, or even followed their guidance.

6.3 Summary

The analysis of race issues in this chapter has considered instances set in a black American community, together with European oppression and local resistance in Africa. Zhang's version generally follows the original very closely. Yet from one example we found her version seemingly downplays the white colonial exploitation of Africa. However, we are not sure whether her use of the term is based on her interpretation or simply a quick decision under the tight deadline since similar case is

nowhere to find. Moreover Zhang's depiction of the tattoo practice, though possibly unintentionally, gives a negative image of the Olinka as a primitive and uncivilised group who refuse to follow orders given by the superior missionaries from Western countries.

Shih seems to have shown a tendency to delete and condense in the topics we have investigated. In this way, her version to a great extent downplays the black's subservient status, racial segregation, and white oppression in Africa. In a word, she offers a version in which the racial conflict has been softened.

In Lan's version, despite the instance where he seems to neutralise white colonisation in one example, in most cases he has actually reinforced the facts concerning European oppression in Africa by vigorously supplementing the text with background information in order to make his version understood. In addition, his version makes clear the status of black people in the Southern community. Compared with those of his counterparts, his version gives a clear picture of the issues that exist between black and white.

6.4 Concluding remarks

In this chapter we have analysed race issues in the three versions by looking at semantic shifts, and suggested some underlying implications from the linguistic terms each translator has chosen during the process. From the analysis, Lan's potential ethnic awareness and attitudes towards racial issues between black and white have been revealed much more clearly than have those of the other two translators. In the following chapter we shall link the results of the text analysis, the literature and background context to form a coherent argument.

Chapter 7 Discussion

7.0 Preamble

This chapter aims to connect the findings from the analysis of the text with the aim and questions of this research. It begins by reconsidering the aim of the research (7.1) then goes on to discuss potential influences from three different dimensions. First, we place the three translations in the domestic context of the receptor society (7.2.1) and discuss the potential influence of that context upon the three translators. In the following section we discuss influential factors relevant to the translation field (7.2.2). Finally we turn our focus to personal factors relating to each translator (7.2.3). The chapter ends with some concluding remarks (7.3).

7.1 Research aims

This study set out to investigate the potential influential factors operating upon Taiwanese translators during the 1980s, while dealing with ideologies of gender and race as presented in the novel *The Color Purple*; this would give us the opportunity to examine how such factors came to influence each translator's thinking during the process. In this research project ideological concerns have been particularly highlighted, because the source text itself is ideologically charged in terms of gender and race and because the target culture was, at the time of publishing, undergoing a progressive transition in terms of gender and wider political awareness. Therefore, the ideological concerns examined and discussed so far have included not only the ideologies of anti-sexism and anti-racism in the original text, and the prevailing ideologies towards gender and race issues in the receiving society, but also the translators' individual gender politics and ethnic awareness, to name just two. Of course, three presentations of any novel in translation will never be identical; in the course of translation, each translator's interpretations and re-presentations of the original could also have been influenced by other, non-ideological factors, which will also be brought into the overall picture.

7.2 What influenced the three translators during the translation?

Translations are inevitably partial (Gentzler & Tymoczko, 2002: xviii): meaning in a text is often overdetermined, and the information in the source text is always more extensive than the translator is able to express through translation. This is because the target language and culture restrict the translator from re-presenting everything that is inherent in the source text, thus making it impossible to translate every literary and linguistic feature contained in the original. Consequently translators have to

make choices, whether consciously or not. Such choices are partial, which inevitably makes translation biased (ibid.). Yet this is what differentiates each translation from the others; every translation is thus unique and unrepeatable. In the following, we shall apply the findings from our text analysis to discuss from various perspectives certain variables that may have exerted some influence on the minds of these three Taiwanese translators, and which might have contributed to their divergent choices while handling gender and race issues in the original.

7.2.1 Translating in a target culture that is undergoing social and ideological transition

The three translations of the novel *The Color Purple* were published in the final years of Martial Law, at a time when direct political intervention would arguably have had less impact upon the three translators. This was probably because the story is free of politically sensitive issues such as communism, a subject which the authoritarian government still rigorously censored (Lan, personal communication, Jan 2007). At the time Taiwanese society was gradually transforming itself into one with an increasingly international perspective, with booming economic development leading to new-found prosperity. In those last years, until 1987 when Martial Law was officially lifted, authoritarian political control of civil society was gradually loosened; Taiwanese people began to gain greater access to new ideas and concepts from foreign countries. As their society became more open to diversity, people were allowed more opportunities and channels through which to express their opinions. The freedom, along with the gradually opening society, led to various civil movements intent on breaking the boundaries set by an outdated social system, demanding thereby more freedom in society. In other words, the target context in 1980s Taiwan was dynamically fluid with new and foreign concepts and ideas, radically challenging what had originally been a much more rigid society. The

constantly interacting and changing contextual variables could have impacted upon the three translators in the course of their work, while still restricting their decisions in certain areas as the old political constraints had not been entirely lifted.

In this atmosphere, a brew of old and new attitudes, it seems that the ideologies shared in society were also changing. In this regard we would argue that different people in Taiwanese society at that time might have reacted differently to the ideologies of gender and race issues, the focus of this study. Our assumption is that some might still have had reserved views in response to issues such as gender and race relations; some might have sought to push back the prevailing boundaries, whereas others might have held indeterminate opinions. It is thus well worth looking at how the three translators translated the gender and race issues raised in the source text, and to consider any socio-cultural variables that might have affected each translator's manipulations during translation. We shall discuss these variables in later sections. In the receptor context, Taiwan during the 1980s, society was undergoing a great transition and ideologies were constantly changing. In the following we shall discuss the influence imposed upon three translators from the social context in Taiwan during the 1980s.

7.2.1.1 Zhang's version

For Zhang, social acceptance appears to have been a key variable when she was dealing with the terminology and description of sex, matters which she or her editor felt would be taboo for her target readers (Mai, personal communication, June 2007). Such taboos in Taiwan at that time were not fixed attitudes, but could vary depending on various factors; here Zhang, possibly cooperating with the editorial team who had some responsibility for the final published text, chose overall to take a relatively

conservative approach in her translation in order to secure social acceptability (Hermans, 1996: 166). Of course, the feelings of the target readers of which Zhang was so mindful would have been presumptions which affected her handling of taboo items. In this regard, she (or indeed they) made efforts not to challenge those presumed attitudes, to avoid criticism following publication. However while social acceptance, the exterior variable, may have indirectly worked upon the translator as the modified theoretical framework indicates (Section 4.2.1, Figure II), it is no less important to note that what was almost certainly affecting the translator was an internalised idea, the 'group schema' (van Dijk, 1998: 69), of what her assumed readers would accept. In her version, graphic descriptions of sex acts and reference to sex organs have mostly been euphemised or deleted.

7.2.1.2 Shih's version

Social acceptance appears to have been rather less important to Shih, and there are quite a few striking examples. While her readers may have expected Shih's outspoken style and feminist awareness to be reflected in her translation, as shown in the paratext and confirmed by an interview with her, her faithful relay of potentially taboo items and events throughout almost the entire book may be an example of translators seeking to resist the tendency to make social acceptability a priority. This is a marked contrast with Zhang's cautious approach to sexual topics. Shih's attitude determined this difference from the other two versions, and also determined the extent to which taboo items should be broached and re-presented. In addition Shih's approach, making taboo topics explicit in translation, had a similar effect to that of Chang (1998) who used translation as a means to challenge political ideology in China during the 1980s. Shih made clear her opinions and ideas as a pioneering and radical member of the woman's liberation movement by producing the version that

came closest to the original.

7.2.1.3 Lan's version

In sharp contrast to Shih, Lan set great store by social acceptance. In his version, he extensively censored the descriptions of sexual matters. Compared with Zhang's self-censorship, Lan's version may not simply have been designed to meet his readers' expectations; there may well have been a stronger ideological drive, to deliver a decent or even didactic translation. In other words, the translator and the editing team seemed to fashion the target text according to what they wished to convey: a Christian message, for example. The best evidence of this may be seen in the paratext (Section 5.1.3). Like Zhang, in his translation Lan monitored and censored 'inappropriate' descriptions, but to a much greater extent.

To sum up, the three translators produced very different responses under the influence of societal expectations. This was especially so when it came to matters of sex, as is made evident in their manipulation. It seems social acceptance has had a different degree of importance for each set of translators and editors, so they re-presented taboo issues and items in different ways and at different levels to meet the various expectations of their target readers. In the following discussion we shall move our focus to the extent of power each translator obtained from the translation field.

7.2.2 Factors relating to the wider translation production field

In this section, consideration of the influences upon the three translators will focus on the power hierarchy in the translation field that each translator may have faced on being commissioned. During the 1980s, there was intense competition in the Taiwanese publishing industry to produce translated versions of foreign publications

where this was allowed by copyright law²⁰. Under the pressure of competition, publishers tried to produce a translated version as quickly as possible in order to seize the initiative in the book market and so gather the most profit.

The intense competition in the publishing industry, we posit, could have had a significant influence upon the translators at that time. The three publishers presumably pressured the translators with tight deadlines in order to exploit the release of the film. So the translators had rushed to produce their versions with a basic principle in mind; readability and sales volumes were all-important. It is at least possible that tight deadlines led to less careful decisions over linguistic items, reflecting more the effects of personal influences and ideologies on certain issues. Perhaps tight deadlines could also have resulted in a linear, one-off engagement with the original text, and thus inconsistent approaches appeared in the translations.

The rushed publication of translated versions might equally mean that the publishing house did not have enough time to check the translators' manuscripts, making it unlikely that there would have been extensive intervention on the manuscripts by the editing team. Even if they did carefully check the version that their translator submitted, it is unlikely that they had time to compare the manuscript with the original thoroughly. We may thus speculate whether, before publication, they simply checked for coherence and the use of offensive language in order to make sure their version would be acceptable to the authorities as well as to their intended readers.

Among the three, Zhang is seen as having the least power, as she was the only

²⁰ Before 1992, when the copyright law was implemented in Taiwan, any foreign publication could be translated without the author's permission (Zhang, 2002, in Lin, 2006).

contract-based freelance translator. Zhang had been working for the Crown Publishing House for a long time before she took on this particular commission. That she was in constant demand by the publisher suggests that the quality of her work was recognised and trusted. When she agreed this task with her commissioning editor, she was told that the translation had to be done quickly to enable the publication to coincide with the film's release; and given that she was an experienced and professional translator, judging by the number of her translations that had been published, it is likely that she would have tried hard to meet her editor's expectations (Chang, 2008: 236). She would also be well aware of the publisher's marketing strategies and its target readerships, given her long-term cooperation with the house as a translator. It is very possible that she would have had these preconditions in mind, such as correctness, fluency, and not adding far-fetched or irrelevant elements to the translation (personal communication with Mai, June 2007), or have even internalised them, when she began the work.

Zhang, as a contract translator, was dependent upon her editor because translation work provided her main source of income. This vulnerability may have determined her subservient status within the power hierarchy (Jenkins, 1992: 84-85 in Wolf, 2001) (Abdallah, 2005), although she was in no sense a novice translator. Probably she would find it necessary to pay even greater attention to the quality of her translation, as well as to any issues or topics which might arouse criticism from the target readers given that this had been a major concern for her editor. She knew her manuscript could well have been sent back for follow-up rewriting or revision, if too many passages deviated from the original or major errors appeared (Mai, personal communication, June 2007). We may expect that the translator would seek to avoid any additional work that might delay the production process; the need for follow-up

revision might also be damaging to her reputation and, crucially, influence her sources of work. This may provide a key reason for Zhang's caution when dealing with sex-related matters, while at the same time she was anticipating the expectations of her commissioning editor and her presumed readers. Such anticipation and assumptions about her editor may be seen as her habitus in response to the translation field in which she was located, an internalised way of acting 'appropriately,' thus affecting her approaches in translation while interacting with other influential variables in the process. Of course, as Zhang had long cooperated with this publisher she might still have some flexibility in interpretation as long as she used 'appropriate' approaches to handle specific subjects in a way that satisfied her editor.

Shih was a popular figure in women's liberation. When she accepted this translation task she was working full-time as a high-school Chinese teacher, a job which freed her from any worries about losing her source of income. Her feminist background and popularity led to Shih being given the commission; the publisher's decision to appoint her as the translator may have implied a degree of trust, and an expectation that she would make good use of her background to re-present the story (Shih, personal communication, July 2007). A benefit of using Shih, from her publisher's point of view, was her social and cultural capital (Bourdieu, 1985: 74) available for the promotion of this translated work as signalled in the paratextual elements (Section 5.1.2) of her version.

Being invited, with respect, to take the translation task, Shih may have been alert to the publisher's intention to bring more awareness of feminine issues to the general public. With her social capital, she felt that she had more latitude in the course of translation and so she was able to adhere to the original, faithfully re-presenting the graphic descriptions of sexual activities in the story, even those with terms having

strong taboo force in Chinese (Shih, personal communication, July 2007). This perception of her own power distinguishes her version from the other two (Shih, personal communication, July 2007). Moreover given the power that Shih felt she had, and the degree of trust accorded by her publisher, she may have felt free to delete some of the racial conflict depicted in the original. According to Flotow (2005: 46) such behaviour in translation is very context-dependent, and in this case Shih relied in large measure on the support of the publishing house and the target readers. In turn, Shih's faithful translation of taboo topics may well have been a challenge to her publisher and to the receiving culture, as the modified theoretical framework indicates (Section 4.2.1, Figure II), especially given the gender relations prevailing in Taiwanese society at that time.

Nonetheless, the influence of the translation production team had been less on Shih as the translator, but more on her manuscript. Possibly Shih did not have to bear the responsibility of follow-up modifications, as a part-time freelance translator. Hence she had left her manuscript open, as she suggested when interviewed, for amendment by the publisher; which in turn would have increased the power of the publisher in the translation field. If, for example, passages relating to homosexuality were deleted by the publisher, this suggests that the publisher was a step behind Shih, who stated in her interview that she had followed the original faithfully with no self-censorship. In that case it is possible that the publisher felt the combination of taboo sex acts and homosexuality was too strong for the society (personal communication with Shih, July 2007), and carried the risk of incurring censorship by the authorities. In contrast with Zhang's version, where euphemisms are used for almost all the sex scenes, the manipulations in Shih's, especially those concerning lesbian sex, show the

arbitrary nature of decisions along a fuzzy 'acceptability line' constructed by the translator and/or her editing team.

When he took the commission for this translation Lan was working as a journalist in a newspaper agency. Like Shih, he had no reason to worry about losing his main source of income if translation work became unavailable for any reason. At that time he was also reviewing films, using cinema, one of his favourite recreations, as another source of income. While Shih was chosen because she shared some background with the author Alice Walker in the promotion of feminist awareness, Lan was appointed because of his familiarity with the novel and the film industry (personal communication, Jan 2007). Both cases suggest the marketing strategies the publishers intended to use. In fact, the publishers who commissioned Shih and Lan did not operate on as large a scale as the Crown publishing house where many long-term contracted translators, including Zhang, were employed. As the visibility of these two publishers was relatively low in the book market, they may have sought translators with some popularity in order to appeal to more readers. Lan's review in the newspapers, later included in his translated version as an afterword, apparently helped promote his translation, probably promoting greater awareness and better understanding of the book for Taiwanese readers. At the same time, it could be argued that his review in the newspaper and his understanding of the novel gave him some symbolic power (Bourdieu, 1985: 74) in the translation field.

In short, the interaction of the three Taiwan translators in the translation field provides a picture of each translator's habitus in the translation field. Each of them, with the presence or absence of capital, occupied a different position in the field, and this could have determined their perception of their own status as translators. Zhang possessed less capital, and this determined her relatively lower social position in the

field; thus she was under more pressure to meet the requirements and expectations of her editor and/or readers. Shih, who felt that she possessed a degree of power, adopted an approach that accorded with her own inclinations. Interestingly, although we may assume he had some symbolic capital in hand, Lan's ideological stance was nonetheless closer to that of his publisher, leading to a very 'normal' version. In this way, each translator may have adopted a different approach to their translation in response to their perceived power status and habitus in the field. There were some personal influences acting upon the three translators that we shall consider.

7.2.3 Translators' personal factors

In this section we shall move on to discuss some personal factors that affected the translators which together influenced each of the three in their re-presentation of gender and race issues during the translation process.

7.2.3.1 Gender ideologies in three versions

In this research project we have taken passages from the novel that concern the protagonists' gender relations, and among these are items that carry a taboo to a greater or lesser extent. These passages were selected in order to tease out the ideological concerns behind the decisions each translator made and, more importantly, to see if any personal boundaries were signalled through their translation. Different types of relationship were chosen for analysis in order to suggest each translator's moral values and gender politics. In the following section we shall use the three versions to discuss each translator's gender ideologies when dealing with such issues in the original.

Apart from social acceptability, Zhang's self-censorship may have been driven ideologically by the translator's underlying concern over both social acceptance and the unwritten expectations of her editor. In fact, the translator's personal attitudes and ideological stance possibly well had been closer to certain social groups which held reserved views towards taboo descriptions, in Taiwanese society during the 1980s; in which case, censorship became a means for Zhang to play an active role in the translation as a gatekeeper (Boase-Beier & Holman, 1999:11) by controlling and monitoring what fell within and without the boundaries of social acceptability. Meanwhile, the self-censorship she applied corresponds to what Venuti (1992: 5), Hermans (1996), and Hewson (1997:52) described: the way that many translators tailor and normalise their production according to their readers' tastes. In addition her approach echoed the belief of Crisafulli (1997) and Sánchez-Benedito (1997) that translators follow, and in this case Zhang's editor could have been involved in, what they assume to be the general convention and attitudes in the society, especially those that Zhang's targeted female readership would find acceptable, when dealing with descriptions of sexual matters in translation.

Nonetheless, she did maintain the imagery of oppression when the protagonist suffers sexual violence, suggesting that Zhang was attempting to convey the gender inequality of the original to her readers. More importantly, it is notable that Zhang has re-presented the sexual aspects of lesbian intimacy relatively faithfully in her version. Possibly Zhang felt that these were not sufficiently taboo to warrant censorship. It is therefore worth pointing out that Zhang's censorship seems to have been based on a sense that the description of sex acts and organs is 'obscene,' but not that certain relationship-types are 'immoral,' as was found in Lan's version which we shall discuss soon. Yet we argue that Zhang's version had the effect of an attempt to

challenge attitudes towards homosexuality in the target society. While there may have been a change in taboo status in the wider society, such nuanced changes in Zhang's approach during the process may nevertheless suggest that the role she played in the translation field was changing gradually from being that of a rather timid figure, an invisible, subservient servant, (Simeoni, 1998) to one who was seeking to provoke the ideas of her readers a little.

Shih's feminist ideas may have contributed significantly to her re-presentation of gender issues although she did not admit so in the interview; her ideas are clearly apparent in the paratextual elements (Section 5.1.2). Her version, we may imagine, was one shared by the more progressive and open-minded members of Taiwanese society during the 1980s. Perhaps her experience of staying abroad in America could have contributed to the open mind for taboo descriptions. No less importantly, her translation at the same time was a challenge to certain members of society, something that feminist translators would have been seeking to achieve (Flotow, 1997).

In addition to domesticating taboo topics for his readers, Lan normalised the lesbian sexual desires and extramarital relations in the story. He greatly toned down the homosexuality, and turned extramarital affairs into friendship. In this his approach was similar to the German translator of the Diary of Anne Frank (Lefevere, 1992: 63) who also manipulated the source text to meet the social norms of the target culture. This manipulation is further evidence that he may have been attempting to create a text that was morally suitable for his readers, following the ideologies described above. This in turn implies that Lan himself also shared the conservative view that some people had regarding the nature of sexual relations in Taiwanese society.

Lan's ideas regarding sexuality were arguably strengthened by the internalised Confucius morality, which is closer to the religious ideologies his publisher has, as signalled in the paratextual elements (Section 5.1.3) of his version. In a way, that standpoint may well have strengthened his attitudes towards taboo issues and gender relations as signalled through the extensive use of self-censorship. Therefore his moral censure was much stricter than that of the other two translators, as is shown in his treatment of the extramarital relationship. However, Lan's reserved position was arguably reshaped somewhat when dealing with taboo items; at times he appears to have used metaphorical terms to replace taboo items, rather than simply deleting them in their entirety. He may have expanded his own boundaries and those of his target readers a little, while at the same time 'playing safe' by leaving some room for imagination.

Lastly, we would not rule out the possibility that at least some of the modifications seen in the versions by Zhang and Lan were actually the work of their commissioning editors. As censure by the authorities was still in operation at that time, to make social acceptance a priority was common and required publishers to 'play it safe' while at the same time maximising the profits from their publications. However two of the commissioning editors could not be found, and the one editor who was interviewed could not be sure from memory that there had actually been any intervention in the translators' manuscripts. We have, therefore, no direct evidence concerning exactly who carried out the manipulation. Yet we may speculate that intervention by the publishers was in fact on relatively small scale because, according to interviews with the two translators and the former editor, the publication process was rather rushed and left no time for thorough checks after the manuscripts had been submitted.

In the following section we shall discuss each translator's ideology concerning race.

7.2.3.2 Race ideologies in three versions

In this research project we have also looked at race issues and chosen examples concerned with racial conflict between black and white in the American South and in Africa. We have selected fewer examples for analysis, the reason being that in all three versions passages covering racial matters are mostly followed faithfully. One reason might be that there was no need for three translators to manipulate race issues as they were free of taboo; hence all of them, especially Zhang and Lan who tended to prioritise social acceptance, were freed from the constant concern over 'inappropriate' items or descriptions in the original and may have felt able to translate directly from the original following their own understanding of these matters. In this regard, external influences upon translators regarding race issues were presumably lessened and personal factors, we argue, would have been much stronger. Yet unlike the approaches they used to deal with gender issues, the examples selected for analysis were handled by each of the translators in more subtle and nuanced ways which reflect more of their own philosophy and understanding of relations between black and white and ethnic awareness. Apart from the three versions of racial conflict in this section we also discuss the translators' approach to African American English vernacular, a variety of language used by the protagonists in the black community.

Among the three, Zhang's position regarding race is scarcely apparent as in her version there are fewer semantic shifts in the re-presentation of such matters. From the examples we considered in the text analysis, in her version it was found there may have been a slight, not entirely distinct, intention to weaken the idea of European colonialism. Yet given her approach to the translation, following the original more

faithfully, we do not have sufficient evidence to draw any conclusions about her attitude towards race issues in this study.

Shih's ideas about race were assumed to have engendered the tendency to delete irrelevant descriptions, as seen in the text analysis. This tendency may indicate her personal concern to take a lighter view of racial confrontation in the novel, when compared with her views on gender issues with which she was more familiar. Her approach may have been out of concern that race relations were not as interesting to the intended readers as gender oppression, and for that reason she may well have hurried through this part of story. If this was so then Shih, transgressing her principle of staying close to the original, domesticated (Venuti, 1992: 5) the racial conflict in the original because of what she perceived to be the most likely response to such issues, which again suggests that she enjoyed some power in translation. As in the findings of Feral (2006), where British otherness was moderated by French translators, Shih's rushed version softens the white supremacy in the original and distances her readers from the world that the author created.

Lan's ideas about gender and race appear to have been the opposite of Shih's. To reinforce the image of racial inequality he created a text world that is different from both the other translators' versions, and even from the original. Moreover, his efforts to avoid creating a misleading image of the Olinka under their violent white colonisers does to some extent show his sympathy towards those colonised. Compared with the general idea of racial conflict that we may assume most people in Taiwanese society would have held at that time, Lan seems to have had his own particular world view. Perhaps, his background, as an English major in the university and a journalist in the news agency, enhances more awareness of racial conflicts between black and white. Along with the release from constant concern

about describing taboo gender matters, Lan seems to have felt free to use his understanding on this subject and tried not to domesticate the stories for the receptor context using the approach that the translator took in the study noted by Inggs (2003), as mentioned in the Literature Review. His re-presentation of racial issues in the novel appears to be neither domesticating nor foreignising. This treatment helps us to see the translator's ethical position (Lane-Mercier, 1997), and his performance when engaging with the black culture in the process of translation greatly reveals this translator's awareness of ethnic issues.

All three translators used a standardisation strategy when dealing with the African American vernacular English used in the novel. The use of standard language is the easiest method among the options available to translators (Sánchez, 1999). A contributing factor may well have been political pressure against using any target variety to replace the vernacular or any of its equivalents in Taiwan, as at that time the authoritarian government was eager to promote the use of Mandarin over Taiwanese. All three translators may by coincidence have had problems in finding an appropriate variety of their target language to use, given their tight deadlines. Where the specific features of the vernacular are not distinguished, the boundary between dialect and the standard language of the original is removed (Määttä, 2004), yet the effect may not be entirely negative. As Leppihalme (2000) suggests, readers may be able to enhance their understanding of a story from aspects of the text other than its linguistic features.

7.2.3.3 Translator's gender

For the text analysis, we took almost all our accounts from the protagonist Celie so giving us opportunity to see how a male translator re-presented the feelings of a female character, especially one surrounded by oppression. Of course, no two

female translators' versions would ever be identical due to the influence of external and internal variables quite apart from their gender. In this section we shall explore the possible personal factors coming into play in all three versions during the translation process, but Lan's version will be a particular focus for discussion in this section. In our findings the two female translators, despite their different power status, tended to preserve the imagery of male sexual oppression and objectification of the protagonist while Lan to a much greater extent toned them down. Although there is no evidence to suggest that Lan's gender was a source of influence during translation, when comparing his version with those of his female counterparts it is often felt that his being male may from time to time have made him fail to notice certain implications in the original; for example Celie's sexual healing and self-exploration, an important sign of her developing independence. Inevitably Lan's stance was that of an outsider when it came to gender issues raised by the female author. In this, his version of gender issues reflects the view that male translators tend to be less direct, more prudish and at the same time more detached from the context when handling feminist works than their female counterparts, as found by Leonardi (2005).

Lan's version adds another example of a male translator seeking to follow the 'woman-identified' approach by Maier (1998) while investigating female translators' identification with a woman author. At times Lan identifies himself with the protagonist, as is shown by his handling of gender issues; he shows great sympathy for Celie's misery as a victim of physical violence, and makes clear her determination to leave her husband.

In sharp contrast to Lan's place as an outsider to the text, the horrifying image of Celie's suffering at the hand of men is maintained in Zhang's version, suggesting that

Zhang's identification of herself as a woman placed her much closer to the protagonist's circumstances in the story. This was found to be the case with female translators by Leonardi (2005). Moreover the feminist translator Shih, like the one in Henitiuk (1999), chose to re-present gender issues literally; which at the same time suggests her cooperation with the female author in challenging stereotyped female images, and in promoting female awareness of sexuality in Taiwanese society during the 1980s. Indeed, the gender of each translator appeared relevant and was at times made obvious through the manner of their interaction with the gender issues in the original.

Their gender, together with the range of variables that may have influenced each translator's thinking as we have seen in this study, became something that signalled, and sometimes motivated, their response to the issues under investigation. In addition their responses, as members of a society, at the same time reflect the range of gender awareness existing in their wider social context.

7.3 Concluding remarks

In this chapter we have discussed the potential influential factors operating upon each of the three translators, based on our findings from the text analysis of their respective versions. The variables considered are exterior and interior factors, any of which could have jointly contributed to or jointly determined the translator's decisions during the process of interacting with the original text. Indeed a translator's background, such as their interests, roles, purposes and perspectives (Baker, 2006), as well as their agency, will inevitably interact with all contextual variables within a dynamic, rather than static, conception of context. Such interaction actually manifests itself with various competing ideologies, morals and values which are

deeply rooted in wider social and cultural context (ibid.). As we have clarified these issues, we have come closer to the picture of the way in which these potential factors combined and interacted while the translator was manipulating the original text. These factors, though influential, at the same time leave room for each translator to manoeuvre: at times empowering them to follow, resist, question or challenge certain ideologies that prevail in the target text and culture.

Chapter 8 Conclusion

8.0 Preamble

This chapter starts with an overview of the research, restating the aims and objectives the study has sought to achieve. It states the wider implications the study has generated concerning the ways in which these translators have dealt with gender and race issues. After evaluating the research methodology, some suggestions are given regarding translator training and future research. The thesis ends with a short rounding-off section.

8.1 Overview of the research project

Factors that influence translators during the translation process have rarely been investigated in translation studies, especially those encountered when dealing with ideologies of gender and race. This research project, using three Taiwanese translations of the novel *The Color Purple* as examples, has sought to explore the potentially influential variables operating upon three translators while re-presenting gender and race issues in the original during the 1980s, a time when the social fabric of Taiwan was undergoing many changes.

Like some other studies, this research project has examined potential exterior and interior influences operating upon the translators with particular attention to the translation of taboo descriptions, and considered why those influences might result in manipulation. It is, to the best of my knowledge, the first study to look in depth at the re-presentation of gender and race issues as they are portrayed in three translations, all of which were produced at the same time. This is especially interesting, as the source text is imbued with the concepts of anti-sexism and anti-racism, and the concurrent nature of the translations allowed personal influences and those from the publishing field that acted upon the translators to be clearly identified against the same broad social context. This research project is also one of only a few studies in translation studies to investigate how gender relations were re-presented in a society where sexuality was generally regarded as a taboo issue in a society existing under Martial Law.

From the text analysis, we found the author Alice Walker broke certain literary taboos when dealing with gender issues, and this could have been affected by and interacted with feminist ideologies and gender relations as they then existed in Taiwanese

culture. The combination of taboo subjects and feminist ideologies in the original might well have resulted in censorship before publication, because official censorship had not totally disappeared. However, it has by no means been easy to establish precisely who was responsible for the mediation or censorship of the original in the translated versions. Additionally, in such a shifting social climate ideas of what was taboo were not fixed but rapidly changing. Together with each translator's different concerns and power status, we had three translators re-presenting at the same time the interface of taboo and feminist ideologies but from different standpoints.

By using self-censorship in translation, Zhang and Lan both played the role of gatekeeper for their editors and assumed readers. In other words, both censored tabooed terms and passages for their respective readerships, although their standards varied. Lan, however, appeared to keep the gate more strictly than did Zhang, due to the Christian ideologies he shared with his publisher. Hence he significantly normalised not only just about every taboo term, but what he perceived to be 'immoral' in relationships. In contrast, while Shih maintained a faithful approach toward taboo issues throughout almost the whole of her version, she was taking the role of gatekeeper as well. Rather than keeping the gate strictly, in the way that Zhang and Lan did, she actually let the original ideologies pass through, daring to challenge prevailing attitudes in the target society. Shih's version, it turns out, has become the only circulated one in Taiwanese society now, allowed by copyright law. Given this, it seems her faithful re-presentation of sex and sexuality is accepted gradually by more readers in the society.

Unlike the gender issues, the racial conflict between black and white, the power hierarchy in the Southern community and white colonialism in Africa described in the original, is less mediated in the three translations, echoing earlier speculation that

such issues, belonging to a specific text world, would have been distant from Taiwanese readers and hard for them to relate to real-life in Taiwan. As race was never a taboo subject for the Taiwanese, this enabled the translators to feel free to make decisions which in turn signalled their position regarding such topics (Lane-Mercier, 1997). Of the three versions only Lan's explicitly reveals his view of the world, while making white colonialism understandable for his readers. In this his version may have drawn more target readers into the written world he had built, and increased awareness of racial conflict among his intended audience.

This research project has drawn implications for some areas which have been relatively or completely neglected in the target context. Of course, as this study has considered only three translations of a source text as case studies for translators tackling gender and race issues, any generalisation of our findings in the following must be made with extreme caution. Firstly, concern with social acceptability and personal ideologies could be of great significance when determining how gender ideologies in the original are re-presented in translation, as the modified framework has shown (Section 4.2.1, Figure II). In our case, we found two translators taking note of acceptability and social norms in the target culture, as Lefevere (1992: 63) notes, and their versions to some extent euphemising taboo items. Accordingly, these two versions may have strengthened the relatively traditional views obtaining in the receptor society.

Secondly, this research project has provided another opportunity to take a picture of the translation field as it existed in Taiwan during the 1980s, a time before copyright law was implemented and during which the three translators were commissioned and their translations produced. From this we can see how the three translators cooperated with other social agents in the network, and the habitus each may have had

regarding the three different types of target readers that they had in mind. From our analysis we found that the two freelance translators enjoyed freedom to manipulate the original while the contract-based translator, having more personal responsibility for her manuscript, may have had to choose cautious translation strategies while seeking to anticipate the ideas and opinions of her editor and readers.

In addition, it seems that the capital a translator holds could influence the power structure in which they operate; while their perception of the power they have in hand may influence their approach to translation. For example, we have seen one translator who was arguably subservient to her editor, largely because she made a living from translation work; while another was holding a large amount of social capital when invited to take on the task, together with high expectations. Hence we found two different habitus (Bourdieu, 1991) for these two translators, especially when dealing with taboo topics. The first was very cautious in her version, in order not to offend her editor and readers, while the other, taking the totally opposite approach, sought to challenge common perceptions in the receptor culture.

Moreover, it is also worth noting that although the gender of the three translators may have been an influence during the translation process, it was modified by other variables such as social status, capital, or Confucian ideology. Lan's version serves as a good example of this. While at times he did manage to convey Celie's misery in the face of male brutality, his gender, it is argued, led to his failure to catch certain implications of patriarchal dominance. He was also restricted by an unwillingness to tackle taboo issues in the original, a result of his ideological stance closer to his Christian publisher and which created a strong drive to produce a 'moral' and 'appropriate' translation for their readers. In this regard, the symbolic capital held by Lan was to some extent modified by his commitment to stay in line with his publisher,

leading to a version tailored to what was a socially conservative group in Taiwanese society at the time.

Further, we found that Shih, the translator who insisted on staying faithful to the original when tackling gender, turned into the least faithful to the original over race issues; precisely the opposite behaviour to that of Lan. The approaches taken by these two translators may have been significantly influenced by their ideologies, since each of them may have subscribed to attitudes and opinions that deviated from those which, as social members, they would presumably have held in common. In contrast to being faithful to the original when describing gender issues, Shih appears to have believed that the racial conflict lacked sensational effect, and deleted parts that she considered irrelevant; while Lan appears to have been greatly restricted by his unwillingness to re-present taboo items, even if he did thoroughly understand the novel's plot. It has been argued that he had much more freedom to tackle racial conflict, and tried to enhance his readers' understanding of the issue.

To sum up, in this study we have discussed those potential internal and external variables that may have exerted an influence over each translator's thoughts while tackling gender and race ideologies in the original text. From the analysis and discussion we have found that these factors could have had an important influence, varying to some extent, upon the decisions made by each of the translators. These influences on the one hand constrained the translators to limited choices in translation, yet on the other motivated them to respond to gender and race ideologies in creative ways (Boase-Beier & Holman, 1999: 7), leading to three unique translated versions of the original.

8.2 Methodological evaluation

The modified theoretical framework (Section 4.2.1, Figure II) and research methods (Section 4.3) in the research project established a solid foundation for looking at semantic shifts and the underlying ideological concerns of the three translators. Combined with the potential influential variables from the three dimensions, namely socio-cultural, situational and cognitive dimensions in the theoretical framework, the researcher was able to discuss how and to what extent the three translators were influenced during the process. Hence, the modified framework could be used for future research in translation studies on influential variables that operate upon translators. Moreover, the interviews conducted offered some invaluable background information. The interviews are a way of looking into translators' minds that other research methods used cannot offer; and the interview with Zhang's then commissioning editor supplemented our case, providing more information on the general production process of translations as well as the competitive translation field in Taiwan during the 1980s.

However, as with other research this project has its limitations. Due to limited information and the fading memories of the three translators regarding translations completed two decades ago, potential influences can only be inferred and suggested. That means that our findings re-present more of a sketch than a complete and thorough reconstruction of the conditions each translator was working under at that time. Moreover, while readers' responses would have been equally valuable for the study it was impossible to find any, given that it is now more than twenty years since the three translations were published. We have nowhere to know any possibility that certain Taiwanese audience may have read the oppression suffered by Celie

metaphorically, as in some way analogous to their subservience to powerful elite under the authoritarian rule. Perhaps, as Lan commented in her interview, while the Taiwanese audience's acceptance of movies featuring black protagonists was not so high at that time (personal communication, Jan 2007), the lack of response from the readers in a way also suggests the ephemeral and short-lived trend generated by the novel in the late 1980s, and to take advantage of which these three versions were produced.

8.3 Implications for translator training

Some findings in this research project have implications for the running of literary translation workshops or modules. For example, the findings of this research could serve as a starting point for investigating the extent to which a translator may be influenced by different dimensions when tackling gender and race issues in the original. The trainer could thus lead trainee translators to consider and discuss possible ways to tackle issues of gender with taboo items and race in Chinese. Another finding from this research project could also serve as advice for trainers. Trainee translators will have had a range of different experiences in their lives, resulting in divergent attitudes, ideologies or viewpoints; each of them will translate a text differently from the others, due to their disparate and unique ideological concerns. Trainers could seek to identify those differences, and encourage trainees to contribute more of their own ideas in class or during group discussions. Perhaps more creative and effective terms could be conjured up during such discussions.

8.4 Future Research Recommendations

The findings of this project point the way to some future research. For example, similar studies of translators' ideological concerns and other influential variables

could be undertaken by investigating translated versions published at the same time of the same literary work, a circumstance which commonly arose before the copyright laws were implemented in Taiwan. Moreover, there is still scope for translated versions of the same original text to be analyzed to disclose the various power interplays in the translation field. Alongside interviews with translators and editors, researchers could seek to gather readers' responses to translations from various sources such as back numbers of journals and other publications, or any commentaries.

8.5 Envoi

So far we have forged a clear picture of an issue which translation studies to date have rarely explored. Now, this part of the journey is about to end. I am grateful for all those who have accompanied me along the way.

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Appendix A (Interviewing Mai)

Transcription of the interview with Mai, then chief editor of the Crown Publishing Company (June 2007)

Interviewer: Lee (L)

Interviewee: Mai (M)

L: 您好，感謝您今天接受我的訪問。我的研究內容是討論譯者在翻譯的過程中受到什麼樣的影響，因為三個版本翻譯都是用不同的方式，我是用不同的角度去看他們到底受到哪些影響，那為什麼會這樣翻譯。皇冠這個系列的選材是不是…

M: 就像我說的，它非常的廣泛，什麼都有，就是剛開始其實我們那個時候，其實翻譯書的市場是一個未開發的處女地，以前也是有啦不過是一些經典名著，如茶花女、傲慢與偏見，因為那時候還沒有翻譯版權的問題，就誰先搶到就誰先贏，搶時效搶市場，那一陣子大概有好幾年，然後後來熱潮過了就慢慢皇冠作的比較久，因為畢竟是大出版社資金比較雄厚，人力資源也比較充足，才納入很多各式各樣很多文學性的東西，甚至科幻的都有，還有偵探小說都有，不完全是言情小說，像那個也是很文學性的東西阿，它有得普立茲獎，金像獎也有得獎，也改拍電影，後來皇冠有很多電影書，就是說有電影才有小說，電影賣座他就出小說，就是把劇本改編一下。

L: 這其實是台灣的一個趨勢，就是只要有電影都會有翻譯小說。

M: 對，就賣座暢銷的電影都大概會有小說。

L: 可是都好像因為有時效的問題，就是說熱潮一過就沒有人。

M: 就沒人看啦，所以出版蠻難作的。

L: 有譯者說電影要出來的才在趕翻譯。

M: 對啊就有時效的問題，比方說電影要上檔了，小說就要在上檔以前譯好出書，配合上映時間，讀者有興趣才會買，觀眾看了電影會去買書，不然電影下檔再出書也不行阿，所以就很趕。

L: 他這本書其實裡面有比較大膽的…描寫，所以我想知道說她到底是怎麼翻譯的，有沒有一個原則。

M：其實以我個人的經歷來講，因為那時候沒有版權的問題，也沒有人管你說你是不是 word-by-word 或者是很忠實的呈現出來，有時候你會覺得這一段好那個喔…自己就把它刪掉了，真的那時候是這樣，而且那個時候譯者的程度不是很好，加上時間又趕，甚至有時候老闆或出版社說這本書太厚了，你想辦法刪掉一些，我希望在幾萬字以內，那你自已就會去刪阿，或者是某些部分你覺得不太適合，會有一些尺度，自己就會把它 censor 掉了，因為我自己也會阿，就以前啦，我覺得譯到這邊，可能只要帶過去就好了。當然以現在版權的概念一定通通要翻譯出來，也不可能淡化處理，也不能誇大，儘量遵循它的那個不要自己渲染，可是這很難啦，這是每個人的認定，所以一個好的譯者就是看這裡，就是看你怎樣忠實的呈現出來，因為你拿捏的尺度可能就比較有彈性。

L：前兩位譯者都跟我說不記得。張慧倩她只記得很趕很趕，還有她的版本沒有什麼更動，主編那邊沒有修正什麼東西，應該絕大部分是她原來譯的，起先我以為皇冠那邊對譯者會有一些規範。

M：現在有啦，以前我們主編比較辛苦，我們常常要幫譯者改很多東西，那時候的好像風氣就是這樣，我們會錄用你當譯者，就是你有一定的水準嘛，那時候我們主編的工作很重要的一部份是我們要審稿，而且是一字一句，比方說我看到這邊很奇怪我就會去找原文來對啊，一看有問題我就要幫他改阿，我們那時候對譯者的要求是起碼正確性、文筆流暢，不要自己編故事。

L：所以說出版社對譯者的影響應該是時間吧。

M：時間，恩，要看書啦，那通常我們要掌控阿，比方說每週要出一本，就要同時發好幾本，要掌控他們交稿的時間。

L：所以他們也不會知道 cover page 的東西。

M：不知道，都是出版社在負責，他們就只負責譯文而已，這也是我的事阿，封面還有內頁，是我寫的，因為主編一開始要選書從 bestseller 或一些什麼 new yorker，其實那時候書很容易啦，只要是那時候的排行榜前一兩名就找來譯，譯好了就要選封面，美編那邊會有很多資料圖片，那因為我們瞭解故事的情節，就會去找比較接近的，有些圖片出自原文，有些封面只有兩個字的書名，那我就要去找圖片，然後跟美編溝通故事情節，他就會設計，然後就負責寫一些書摘及作者介紹，還有一些文宣。

L：感覺小說裡面關係很複雜？

M：那時候流行這樣，這樣人家會覺得書很好看。

L：這本書在台灣有三個版本好像比較是功能性的取向，好像都是為了電影跟奧斯卡，所以不會那麼注重，應該都是以讓讀者看懂為原則。

M：大家可能就是想看這個故事而已，並不是一個很文學的東西來看待它。

L：那如果說我把這個系列的讀者設定為知識份子應該不為過吧？

M：如果高中生以上都算的話，應該可以吧，因為我知道很多高中女生很愛看啦，大學生也看，家庭主婦也會看，因為它是屬於比較軟性一點的書。

L：其實張慧倩小姐有說她接到皇冠的書覺得非常榮幸。

M：對皇冠的書都有一定的水準，不會太差。

L：所以我覺得她應該會作一些 censor，雖然她自己可能不會承認。

M：一比就比出來啦。這本書是在我當主編的時候出版的，搞不好我也有處理過，因為我要審稿就要把關阿，可能會去把它淡化一下，因為你太露骨的話讀者會反應阿，會批評阿，會說你這書不是蠻有水準的為什麼會寫這些，老闆不會去過問太多，可是我自己負責的部分就會稍微去處理一下，所以張慧倩她自己有處理，我自己的話，忘了真的很久以前，我看過的稿子不會記得，自己譯的都不太記得何況是別人譯的。

L：像這樣就可以知道譯者翻譯的時候情況是怎樣，出版社的態度是怎樣。

M：出版社不會特別交代怎樣處理這樣的情節，要看譯者，有的人看了就覺得沒什麼，就會譯的很仔細很詳細，有的會覺得很噁心就把它處理掉了，看個人啦因人而異。

L：但主編也很重要阿，因為他再仔細的話主編還是可以刪掉阿。

M：對對，可是他有不同的主編阿，像我的前任，有一本書阿聽說也很轟動因為內容很露骨，可是主編也是讓她過了阿，也沒有刪除阿，當然主編有可能沒看稿子就讓它出去了，不像我比較認真我會全部看過，但那時候很趕，稿子有交來就很高興了，因為有個不負責任的想法是，反正讀者看的是故事，他們也不會拿原文來比對，所以那就是要憑你的職業道德。

L：今天謝謝您接受我的訪問。

M：不客氣，祝你早日完成論文。

English Transcription

L : Hello. Thank you for agreeing to be interviewed today. My research is going to discuss potential influences upon translators during the translation process; I have three versions with different approaches to translation, and will discuss those influences from various perspectives and the reasons why the writers made their choices. I'd like to know how you chose the materials for translation at the Crown Publishing Company.

M : The topics were very extensive, and included almost everything. At that time, when we were just beginning to publish translated books, the market was exploding. Previous translations were almost all classics, such as *La dame aux camellias* or *Pride and Prejudice*. We did not have to pay any attention to copyright at that time, so whoever published a book first won the market. That situation lasted for several years, and Crown Publishing survived thanks to having sufficient capital and human resources. The series in question eventually included a variety of literary works, science fiction and even detective stories, not merely romantic novels. The work in your study is also very literary and was awarded prizes. In addition it was adapted into a movie. Later on we published a lot of 'movie translations;' that is translations that were published to catch up with the filmgoing trend. If the movie sold well then we published a translation which was adapted from the movie script.

L : So this was actually the trend in Taiwan; a translation appeared as long as the original had been adapted into the movie.

M : That's right, bestselling movies were always followed by the translated story in Taiwan.

L : But it seems timing was especially important. In other words if the vogue for a film fell away, the popularity of the story was gone too.

M : We lost readers quickly, so in publishing it was hard to do business.

L : One of the three translators told me that because of the release of the movie he had to be quick with the translation.

M : Yes, timing was very important. For example, if the movie was going to be released then its translation had to be published before the release date, to keep up

with the trend. The aim was to appeal to both readers and audience immediately after they had seen the movie. You cannot publish a book after the vogue has passed, so we had to keep up with the deadline.

L : The work in question includes graphic descriptions of sex. I'd like to know if there were any principles set for the translator (Zhang) to follow.

M : As far as I am concerned, we did not have to pay attention to copyright at that time so no one cared whether you translated word-by-word or literally. Sometimes you just felt this paragraph was...and you deleted it yourself. Really, that's how it happened at that time. Added to the fact that translators did not always produce good quality work, and most of the time we had a pretty tight schedule. Sometimes our managers or the publishing house thought the original was too long, and would ask us to cut some out so that it did not exceed a hundred thousand words. We would find various ways to make the deletions. If some parts did not seem appropriate we may well have censored them. I did so myself, and sometimes I thought certain parts should be simply translated in general rather than specifically. But now the originals have copyright, so it is necessary have to translate everything. It's not possible to weaken or exaggerate any part, we have to stick to the original without deviation. But it's a difficult business; good translators understand how to achieve this, and how they can faithfully translate the original because everyone has their own boundaries.

L : Two of the translators told me that they did not remember very much about the translation process. Zhang mentioned that the deadline was very tight, and her version was left almost unchanged by the publishing team. The book as published was mostly just the way she translated it. At the beginning I thought that publishing houses would have had certain regulations for translators.

M : Now we have more formal regulations. As chief editors we used to have heavy workloads, and we had to do revisions for the translators. It seemed that the main reason we hired people as translators was that they were able to achieve a certain standard. At that time part of my job content was to proofread, word-by-word. If I encountered some parts that seemed strange in any way, I would go back to the original. If there were any problems I would have to revise those parts. Our requirements for translators were correctness, fluency, and not adding far-fetched or irrelevant elements to the translation.

L : So one of the pressures that the publishing house exerted upon a translator would

be the deadline.

M : It depended on the book. Usually we had a schedule to manage; for example we published one book every week, and we had to distribute several jobs around our translators. We placed importance upon the time that they handed their texts in.

L : So translators had no idea about the cover pages?

M : No, those parts were the publisher's job. Their job was to translate, and that was part of my job too. I contributed to the cover and interior pages, since chief editors had to choose materials for translation from billboards or bestsellers mentioned in the media, for example the *New Yorker*. Actually, that was the easy part; we generally chose the top one or two books to translate. After the translation we had to choose the cover photos. Art editors had many to choose from, but since we knew the story plot we would find something that came close to what was required. Sometimes photos came from the original, but some originals had nothing but the book title to be inserted along with our photos. We would discuss the story plot with the art editors, and then they could design relevant pictures. I was responsible for the summary and notes about the author, as shown in the blurb, and some advertising stuff.

L : From the cover pages it seems that the relationships in the story were complicated.

M : It was popular at that time, and appealed to the readers.

L : The work in question had three translated versions which may have been function-oriented. They seem to have been published in time for the movie release and the Oscar ceremony, so I wonder whether the publishers did not take the translation very seriously but just made the story as easy to understand as possible.

M : People maybe just wanted to know the story's plot. We did not treat the novel as literature.

L : Could I consider the target readers to have been the more intellectual ones?

M : It seemed so, if senior high students were counted. I knew that many female senior high school students loved our books, and so did undergraduates; housewives too, because the series contained mostly chick lit novels.

L : Actually, Zhang mentioned that she felt honored to be given work by the publishing company.

M : Yes, the standard of Crown's books was always above average and not bad quality.

L : So I thought she might have censored some parts but not necessarily be willing to admit it.

M : You can simply compare hers with the others, and nothing will remain hidden. This book was published when I was the chief editor, and quite probably I intervened in the translation. My job as proofreader was to be the gatekeeper, possibly weakening some parts. If anything was too graphic it could well have produced a negative or critical response from the readers; maybe they would ask why things like that appeared in such a good-quality book. The boss wouldn't intervene in the process too much, but I was responsible for this book and I may have revised it slightly. Maybe Zhang did so too. For my part I really don't remember now, it's too long ago. I don't remember all the drafts I proofread. I have forgotten the things that I translated myself, never mind the work done by others.

L : It [the interview] might help me to understand the conditions that translators were working under, and the publisher's attitudes towards the book.

M : The publisher wouldn't go into too much detail, or tell their translators how to handle such descriptions. It depended upon the translator. Some thought nothing of it, and just translated things in detail. Others might have felt disgusted by them, and simply deleted those bits. It depends.

L : But the chief editor had an important role, since she or he could delete whatever detailed descriptions the translator provided.

M : Yes. But we had different chief editors. One who worked there before me did not delete any graphic description, and allowed the book to be published just as it stood. Of course it was possible for a book to be published without any checks. Unlike them, I took my job seriously and I read all the scripts in hand. If the schedule was really tight, I would be happy if the translators just made it on time. Sometimes we had the rather irresponsible thought that our readers might not go for the original version. So translating depended largely on your work ethic.

L : Thank you very much for the interview today.

M : You are very welcome. Hope you finish your thesis soon.

Appendix B (Interviewing Shih)

Transcription of the interview with Shih, translator at the Da-Di Publishing Company
(July 2007)

Interviewer: Lee (L)

Interviewee: Shih (S)

L：很榮幸今天您能接受我的訪問。想請教當初出版社是如何找您翻譯此書的？

S：大地出版社的老闆姚宜瑛女士在民國 73 年來找我，75 年的時候紫色姊妹花因為 Steven Spielberg 把它拍成電影，加上得了普立茲文學獎，所以他們就想說找一個婦女運動的來譯這本書，所以他們來找我，譯完以後姚的先生，也是一位英文很好的人，有幫我作一些修正，這些 bestseller 包括紫色姊妹花，基本上對我的女性意識有很大的啟蒙，但是我也必須承認，我是一個多產的作家，為了要讓書暢銷，我譯得不是學術性的，而是以暢銷為主，所以對於讀者來說比較艱澀的部分，我會酌量把它刪掉，最大的原因在於，翻譯是一種再創造，如果今天是譯科學或醫學這一類的，信達雅的話信要放在前面，但若是譯暢銷小說啦，反正也不是流傳千古，那就是雅放在第一，達雅信，我作翻譯要看書的性質啦，這就是我作翻譯的原則。

L：那請問老師您在翻譯這本書的時候時間很趕嗎？

S：那時候就是一本好書大家搶譯，誰先出爐是最重要，這本書的話出版社沒有給我太多時間，而且民國 75 年我已經在建中教書了，我的時間就比較少，但是這本書也不長。這本書的一些內容後來也成為我演講中的一些材料，

L：那請問這樣的情節和描寫在當時社會是可以容許的嗎，當時戒嚴好像還沒有結束？

S：大家早把我當作洪水猛獸阿，到現在一般人對我的印象就是我的言論很麻辣，但我比較會用深入淺出的語言跟群眾溝通，當然這也引起民眾對我兩極的看法，欣賞的就覺得太棒了，保守的就覺得簡直是洪水猛獸。

L：請問大地的老闆幫您修改那些譯文？

S：他修改的大部分是我譯錯的地方，因為譯得很快，他並沒有因為性的描寫而修改，因為大地的姚宜瑛還算很 open 啦，她認為既然是文學獎的作品，那當然要忠於原著，修改的大概都是我譯錯的或者是寫錯字的地方。

L：所以老師您的譯本就是非常忠於原著，也完整呈現性的描寫？

S：對對對，這本書我應該說是蠻忠於原著，這本書又跟 bestsellers 又不一樣，因為它是普立茲文學獎的得主嘛，

L：這本書好像有把老師您的照片放在封面，是不是很看重老師您的翻譯作品？

S：對，以前都不重視譯者是誰，放我的照片是因為那時候我已經是婦運的代言人，所以由我來譯的話，姚宜瑛很聰明啦，她認為就是正字標記，其他人來譯的話，因為不是個女性主義者，譯不出它的真髓來，那我是婦運的代言人，她認為我能夠表達作者真正要表達的東西來，

L：不知道老師您還記不記得書中同性情節譯本中好像刪掉了？

S：這個很可能不是我刪的，因為我譯完以後我就不管，就由姚宜瑛他們去處理，但如果原著有我一定有譯，那一個女性主義者基本上是不會排斥同性戀，如果刪掉的話應該就是那個時代吧，但那個時候張老師也出了金賽性學報告，那真正的問題應該是同性戀的問題，我可以講應該不是我刪的。

L：您當時投身婦運，會不會特別凸顯女主角的遭遇？

S：我還是會按照原著來，原則上不會加入自己的想法。

L：今天謝謝您接受我的訪問。

S：不客氣。

English Transcription

L : I am very honored to have the chance to interview you today. I'd like to know how the publisher contacted you about the translation job.

S : I had known the owner of Da-Di publishing, Ms. Yao, since 1984. In 1986 the novel *The Color Purple* was adapted into a movie, directed by Steven Spielberg, and was awarded with Pulitzer Prize. The publisher wanted to find a translator who had participated in the women's movement, hence the owners came to me. After I had submitted my manuscript Yao's husband, who had a good grasp of English, helped to proofread my translation. In fact some bestsellers, including *The Color Purple*, raised my awareness of feminine issues to a great extent. However, I have to admit that I was a productive translator. In order to sell more copies, I paid more attention to readability than to academic aspects. If anything seemed likely to be difficult for the readers to understand, I would delete some of it as I thought fit. My reason for doing so is that translation is a re-creation. If my source material concerns science or medicine, I will do my best to be literal; but for bestsellers, translations that aren't meant to last for generations, in my opinion readability trumps all other considerations. It depends on the source text. That's my basic principle in translation.

L : May I know if you had a very tight deadline when translating this book?

S : At that time we were always working on good books, and there would be many competing translations. Being first into the market was most important. The publisher did not allow me too much time for this book. I also had a teaching job at Taipei Municipal Jianguo High School, and didn't have too much time for translation work. However, this is not a long book. Some storylines in the novel, especially those concerning feminine awareness, were later used in my lectures about promoting the women's movement.

L : But was a plot like that, and depictions of that nature, permitted in society at that time? Martial Law had not yet been lifted.

S : For a long time now the public has held very polarized views about my rather outspoken style. I tend to use simple language to explain complex theories for my readers, and of course a style like this will always arouse contradictory opinions. If they like me they will think my style is fantastic, but the more conservative readers might find it hard to accept.

L : Do you know which part of the translation Yao helped to proofread?

S : He mostly revised translation errors, as I finished the translation very quickly. He did not modify any of the sexual descriptions, because the couple who owned Da-Di publishing were open-minded about such things. They saw this novel as a literary work, and thought that it should be translated faithfully. So he simply revised translation errors and typos.

L : So your version remained very faithful to the original, and descriptions of sex were translated in their entirety?

S : Yes, of course. I stuck to the original to a greater extent, because this novel was different from general bestsellers. It had been awarded with Pulitzer Prize.

L : In this version they put your photo on the cover page. Did they think highly of your translation?

S: Yes. They did not greatly care about translators before. They used my photo because I was already a spokeswoman for the women's movement at that time. I was regarded as something of a feminist symbol by the owners, who were very smart. They believed that no-one else would be able to translate the essence of the original work, and that as a spokeswoman I would be able to express what the author had been trying to say.

L : Did you know that the scenario of homosexuality in your version was deleted?

S : It is very unlikely that I would have done that. Actually I left my manuscript with the publisher after finishing the work, but I wouldn't have deleted that scenario if it appeared in the original. A feminist would not be opposed to homosexuality. If there was a reason for the deletion, it would be the time in which it was published. However, *The Kinsey Report on Sex* was published by Living Psychology Publishers at around that time. I don't think that the homosexuality would have been a problem. I could confirm that the deletion was not done by me.

L : Would you give the protagonist's suffering any particular emphasis in the translation, given your dedication to the women's movement at that time?

S: I mostly followed the original, and my basic premise was that I would not add any of my own ideas.

L : Thank you for the interview today.

S : You are welcome.

Appendix C (Interviewing Lan)

Transcription of the interview with Lan, translator with the Cosmic Light Publishing Company (June 2007)

Interviewer: Lee (L)

Interviewee: Lan (B)

L: 您好，感謝您今天接受我的訪問。想請教當初出版社是如何找您翻譯此書的？

B: 這是一個非常簡單的原因，就是呢，在 1986 年我在聯合報工作，雖然我當時是作記者，但是我那時也有很多外電翻譯的工作，剛好在那一年，史匹柏所執導的紫色姊妹花，在國際影壇金球獎跟奧斯卡獎都獲得多項提名，我在報紙上做過介紹之後，提過故事跟內容，那時剛好宇宙光主編也在聯合報擔任主編工作，便建議何不由宇宙光來出版這本書的翻譯本，從美國進口這本小說，而我已經將故事的源由介紹過了，就是這樣一個淵源，記得當時電影公司給了我一本原文版小說，我也是純粹閱讀而已，那剛好宇宙光主編也有這個想法，對於上帝能改變人的命運這樣的主題充滿了興趣，便希望我能用最快的速度配合奧斯卡獎的熱期，能夠快速翻譯此書，那剛好宇宙光是有些宗教色彩的出版社，基督教的精神非常希望能有一本書從另一個角度來談人性受宗教的影響，但時間很趕，大概只有十天的時間，就必須譯出，因為要趕時效性，必須把這本書很快很快的翻譯出來，但我初步看了一遍 Alice Walker 的作品之後，發現她的文筆其實非常流暢簡潔，所以翻譯起來並不覺得太難，所以就答應下來在最短的時間裡，我已經忘了，很快便把它撰寫完成，大概就是這樣的一個過程。翻譯上我沒有任何主題的考慮或策略上的問題，因為當時的翻譯小說時效性蠻重要的，此書應該是最早配合奧斯卡獎的熱季搶譯出來的，因為配合時效性，我幾乎寫完之後就沒有時間去 Review 或逐字對原本，大概就是一個趕著出版的壓力底下，把它給翻譯完成的。

L: 那出版社當時是否有跟您提到過說有關於上帝的議題的話…

B: 事先沒有任何交代、要求、限制，但是不曉得他們拿到稿以後，有多少的刪動，因為其實我稿子交出去之後就沒有再做校對什麼的，完全由他們自己作調整，我現在如果必須回答你的問題，我必須比對原本才知道有多少異動，但是我並沒有留手稿，所以我並不清楚當初有多少異動，但是當時是因為時效性是一個很重要的因素，當他交付給我的時候，就是在最短時間內完成就好，中間我相信他們一定會試作調整，也沒有把最後定稿的東西給我看，然後就出版這樣的情況，所以它並不是一個很嚴謹、字斟句酌的翻譯作品，而我只能就我的英文程度來作詮釋這樣的情況，但是事後想想，書裡所描寫的情節對我來說，可能當時的翻譯員都不是太瞭解，因為生命可能沒有到一定的程度的時候，譬如說對女性性

器官的一些刻畫，感官刺激或是女同性戀的表現方式，也不是那麼的理解，所以在翻譯上不是那麼準確，我之後想起來，但是你可以想見的是，Alice Walker用了一個比較委婉一個知識不高的女人的角度，把一個別人講起來非常精細對台灣人來講卻是一個籠統的概念，她作了一個說明，我覺得這是文學寫作上蠻特別的表現。在翻譯的過程裡，有些可以跳過去，不受限於文章的本體上。我比較強調的是概念性的理解，不 word by word，有些是跳躍省略的，但整體架構沒有改變，所以可能字句是我自己的解讀。

L：書裡會有一些性器官的描寫或是比較大膽的情景，您是否會考慮到讀者或者是當時的社會還處於戒嚴時期，會不會…

B：我沒有這個壓力，完全沒有，但是出版社有沒有我就不知道。那我的東西幾乎都是從電影出發的，再帶到小說。

L：那您在譯本中的後記是特別為譯本寫的還是原本就已經有的文章？

B：為了這本書特別作的說明，是把聯合報已經刊登過的文章再作修正後再擴大轉換，這裡面當然很多關於電影，書中和電影是不大一樣的，因為當時是先看小說翻譯才看電影的，所以我完全沒有從電影去比較小說的異同。電影賣座平平，因為黑人電影在台灣本來就不是很受歡迎。

L：今天謝謝您接受我的訪問。

M：不客氣，希望我有幫得上忙。

English Transcription

L：Hello. Thank you for agreeing to be interviewed today. I'd like to know how the publisher contacted you about doing the translation.

B：That's very easy to explain. I was working at the United Daily in 1986. One of my jobs, as a journalist at that time, was to translate news from abroad. That year the movie *The Color Purple*, directed by Steven Spielberg, was nominated for several prizes including the Golden Globe and Academy Awards. This story was included in my report for the paper, along with a synopsis of the plot. At that time the chief editor of the Cosmic Light publishing company also happened to be working at the United Daily. He suggested that I should take on the job and get it published, since the publisher could obtain the original version from America and I was already familiar

with the story. That's how I took on the translation. I remember being given a copy by a film company to read for the newspaper report. It was just a coincidence that the chief editor was interested in the theme of the novel, how God changes one's destiny, and he hoped I would be able to translate the book as soon as possible to tie in with the interest generated by the Oscars. The publishing house happened to have a religious background with a Christian motive, and was looking to publish a book about the influence of religion on human beings as seen from different dimensions. But the schedule was rather tight, and I was given just ten days to finish the work. Time being of the essence, I had to do the translation very quickly; but after a brief glance at the story, I found Alice Walker's style of writing to be very fluent and concise, so I didn't think it would be difficult to translate. So I accepted the job, and finished it in a very short time—I don't remember how long it took. During the process I did not have any particular concerns about anything, only the need to meet the deadline. But I think my translation was the first one published from among the three, to tie in with the Oscar Ceremony. Due to the tight schedule, I barely had any time to review my translation or to go back to the original. All in all I finished the translation under the pressure of a tight deadline.

L : Did the publisher express any requirements, or make any stipulations for when you were translating ideas about God?

B : They did not specify any requirements or restrictions, but I have no idea how much mediation may have been done after I submitted my manuscript. Actually I did not proofread my own script after submission, so my manuscript was open to revision by them. To find out how much they changed it I would have to compare my manuscript with the original, but I did not retain the script. At that point, timing was all-important. When I was given the task, the publisher asked me to finish it as soon as possible. They may well have altered my manuscript; I was not given the final version, it was simply published, so it should not be seen as a very careful or refined piece of work. I could only translate the story based on my knowledge of English, and with hindsight I must admit I may have not been fully aware of what the book contained. This could well have been the same for any translator at that time, when dealing with things such as the description of female organs, sensual stimulation or homosexuality. In the translation process I didn't try to stick faithfully to the original, I simply translated the general idea. I did not translate it word-by-word and skipped over some of the plot, but the overall structure remained the same while being based on my own

interpretation.

L : There are some graphic descriptions of sexual organs in the story. Did you translate those with concern for the readers, or for society as it was then under Martial Law?

B : I didn't, not at all. But I had no idea whether the publisher was concerned about any of those issues. My work began initially with the movie, and then moved on to the story.

L : Did you write the afterword specially for the translation, or was it published beforehand?

B : It was specially written for the translation. I used the report that had been published in the United Daily, revising and expanding the content, so naturally it included a lot about the movie. The story is a little different from the movie, but I had read the novel first so I did not compare the two. The box office takings turned out to be only so-so, because movies featuring black characters were not too popular in Taiwan.

L : Thank you very much for the interview today.

B : You are very welcome. Hope I am of some help to you.